Bosworth Edition № 305

O. ŠEVČÍK.

Op. 2. 3.

Bogentechnik

School of Bowing Technic

Mécanisme de l'archet

Original Ausgabe.

O. ŠEVČÍK

Meisterwerke für Violine

Op. 1. Schule der Violintechnik. Netto.
Heft I. M. 5.– II. 6.– III. 4.– IV. 5.– netto.

Op. 2. Schule der Bogentechnik. Heft I. M. 2.– II. 2.–
III. 1.50 IV. 1.50 V. 2.– VI. 1.50 Übungsthemen separat M. 2.– n.

Op. 3. Vierzig Variationen in leichtem Stil ..... M. 2.– n.
Klavierbegleitung hierzu ..... M. 4.50 n.

Op. 6. Violinschule für Anfänger (Halbton-System)
Heft I. II. III. IV. V. VI. VII. ..... à M. 1.– n.
Ergänzung zu Op. 6: Melodienbuch M. 1.– n.

Op. 7. Triller-Vorstudien Heft I. II. ..... à M. 3.50 n.

Op. 8. Lagenwechsel u. Tonleiter-Vorstudien. .... M. 3.– n.

Op. 9. Doppelgriff-Vorstudien ..... M. 3.– n.

KOMPLETTE BÄNDE.

Op. 1	broschiert	M. 11.– n.	Gebunden M. 12.– n.
Op. 2. 3	broschiert	M. 7.– n.	Gebunden M. 8.– n.
Op. 6	broschiert	M. 6.– n.	Gebunden M. 8.– n.
Op. 6 Bd. I. II.	broschiert à M. 3.– n.		
Op. 7. 8. 9	broschiert	M. 7.– n.	Gebunden M. 8.– n.

Tonleitern und Akkorde..... M. 2.50 n.

Der kleine Ševčík. Neue Elementar-Violinschule kplt. M. 2.50 n.
Heft I. II. III. ..... à M. 1.– n.

VIOLONCELLO-AUSGABE:

Ševčík-Feuillard, Op. 2. Schule der Bogentechnik.
Heft I. M. 2.– II. 2.– III. 1.50 IV. 1.50 V. 2.– VI. 1.50 netto.
Übungsthemen separat ..... M. 2.– n.
——— Op. 3. Vierzig Variationen ..... M. 2.– n.
Klavierbegleitung hierzu..... M. 4.50 n.

Op. 2 u. 3 kplt. gebunden M. 8.– n.

LONDON, W. 8, Heddon St. Regent St.
ZÜRICH, Theaterstr. 6
BOSWORTH & Co
BRÜSSEL.
LEIPZIG, Roßplatz 3
WIEN I, Wollzeile 39

NEW YORK. T. B. Harms Co ◇ RUSSLAND. Anna Ševčík

Publ. by Bosworth & Co Leipzig

Musikalien-Handlung, Antiquariat
Leih-Anstalt
LUDWIG DOBLINGER
Bernh. Herczmansky
Wien I., Dorotheergasse 10

Printed at Leipzig

Note.

The bowing-exercises presented here are divided into two groups:
a) Exercises for the Right Arm. Parts I and II.
b) Exercises for the Wrist. Parts III to IV.
Each group is independent and complete in itself, but the two groups must be studied simultaneously, because the training of the arm must proceed parallel with that of the wrist. When the student has reached Nº 5 of Part I it is necessary for him to, at the same time, occupy himself with the exercises contained in Part III, in order to have for daily practice a few bowing-exercises for both the arm and the wrist.

Osservazione.

Questi esercizi si dividono nei due gruppi seguenti:
a) Esercizi per il braccio destro. — Fascicoli I e II.
b) Esercizi per il polso. — Fascicoli III - VI.
Ogni gruppo di esercizi forma una parte indipendente e separata; ciò non ostante i due gruppi debbono studiarsi insieme, affinchè lo sviluppo del braccio destro progredisca contemporaneamente a quello del polso. Perciò l'alunno arrivato al Nº 5 del fascicolo I (Parte Prima), studierà anche il fascicolo III (Parte Seconda) per esercitarsi giornalmente sia nei colpi d'arco per il braccio destro, sia nei colpi d'arco per il polso.

Abbreviations and Signs:

G.	Whole length of bow-hair.
H.	Half length of bow-hair.
u.H.	Lower half of bow-hair.
o.H.	Upper half of bow-hair.
⅓B.	⅓rd half of bow-hair.
Fr.	Frog-end of bow.
M.	Middle of bow.
Sp.	Tip-end of bow.
M*	In the middle, and then at the
=	tip and at the frog.
⊓	Down-stroke.
V	Up-stroke.
–	Broadly detached.**)
.	Staccato (chopped), or martellato (hammered).
ı	Spiccato (thrown) or Saltato (sautillé, or hopping).
)	Raise the bow from the string.

Abbreviazioni e segni:

G.	*Tutto l'arco.*
H.	*Metà dell' arco.*
u.H.	*Metà inferiore dell' arco.*
o.H.	*Metà superiore.*
⅓B.	*Un terzo dell' arco.*
Fr.	*Tallone.*
M.	*Mezzo dell' arco.*
Sp.	*Punta dell' arco.*
M*	*Nel mezzo, poi sulla punta e sul tallone.*
⊓	*In giù.**)
V	*In su.*
–	*Largo staccato.***)
.	*Picchettato (secco), martellato*
ı	*Sciolto, sciolto balzato o saltellato.*
)	*Alzare l'arco.*

*) If no sign is shown at the beginning of an exercise always begin the first note at the frog, with the down-stroke.
**) Where no style of stroke is specified each note is to be detached.

*) *Se al principio di un esercizio non c'è nessun segno, s'incomincia sempre la prima nota col tallone (in giù).*
**) *Bisogna staccare tutte le note di cui non è indicato il colpo d'arco.*

Printed at Leipzig.
B. & C. 9276

Anmerkung.

Die vorliegenden Bogenübungen zerfallen in zwei Gruppen:
a) Uebungen für den rechten Arm, Heft I und II.
b) Uebungen für das Handgelenk, Heft III - VI.
Jede Gruppe bildet ein selbständiges und abgeschlossenes Ganze; doch erfordern beide Gruppen ein gleichzeitiges Studium, indem die Ausbildung des Armes parallel mit der Ausbildung des Handgelenkes vorschreiten soll. Bei № 5 des I^{ten} Heftes angelangt, schreitet darum der Schüler auch zu den Uebungen des III^{ten} Heftes, um täglich einige Bogenstrichübungen sowohl für den Arm, alsauch für das Handgelenk vorzunehmen.

Remarque.

Ces exercices se divisent en deux groupes suivants:
a) Exercices pour la main droite, cahier Ier et II.
b) Exercices pour le poignet, cahier III - VI.
Chaque groupe d'exercices forme une partie indépendante et séparée; pourtant les deux groupes doivent être étudiés en même temps, afin que le développement de la main droite s'avance parallèlement avec le développement du poignet. C'est à cette raison, que l'élève, arrivé au № 5 du Ier cahier, doit s'occuper aussi des exercices du IIIme cahier, pour travailler chaque jour quelques coups d'archet pour la main et pour le poignet.

Примѣчаніе.

Настоящія упражненія распадаются на двѣ группы:
а) Упражненія для правой руки, тетради I и II.
б) Упражненія для кисти, тетради III - VI.
Каждая группа упражненій составляетъ самостоятельное и законченное цѣлое; но обѣ группы требуютъ совмѣстнаго изученія, такъ какъ развитіе руки должно идти параллельно съ развитіемъ кисти. Поэтому ученикъ, дойдя до № 5го I^{ой} тетради, долженъ приступить также къ упражненіямъ III^{ей} тетради, чтобы изучать ежедневно по нѣсколько упражненій какъ для правой руки, такъ и для кисти.

Abkürzungen und Zeichen:

G.	Ganzer Bogen.
H.	Halber Bogen.
u.H.	Untere Hälfte.
o.H.	Obere Hälfte.
⅓ B.	Ein Drittel des Bogens.
Fr.	Am Frosch des Bogens.
M.	Mitte des Bogens.
Sp.	Spitze des Bogens.
M*	In der Mitte, dann an der Spitze und am Frosch.
⊓	Herunterstrich.*)
V	Hinaufstrich.
–	Breit stossen.**)
.	Abgestossen oder gehämmert.
ı	Geworfen *(spiccato)* oder springend *(sautillé)*.
)	Bogen heben.

Aus Op. 2 Heft 1-6 erschienen die Uebungsthemen in einem separaten Heft, um die Anschaffung von zwei Exemplaren zu ersparen.

*) Wenn am Anfange einer Uebung kein Zeichen beigesetzt ist, so fängt die erste Note immer am Frosch im Herunterstrich an.
**) Noten, über welchen kein Bogenstrich gesetzt ist, werden gestossen gespielt.

Abréviations et signes:

G.	*Tout l'archet.*
H.	*Moitié de l'archet.*
u.H.	*La moitié inférieure.*
o.H.	*La moitié supérieure.*
⅓ B.	*Un tiers de l'archet.*
Fr.	*Talon de l'archet.*
M.	*Milieu de l'archet.*
Sp.	*Pointe de l'archet.*
M*	*Du milieu, puis de la pointe et du talon.*
⊓	*Tirez.**)
V	*Poussez.*
–	*Détaché large.***)
.	*Staccato ou martelé.*
ı	*Jeté* (spiccato) *ou sautillé.*
)	*Lever l'archet.*

*) *S'il n'y a pas de signe au commencement d'un exercice, on commence toujours la première note du talon en tirant.*
**) *Il faut détacher toutes les notes, dont le coup d'archet n'est pas marqué.*

Сокращенія и знаки:

G.	Цѣлымъ смычкомъ.
H.	Половиною смычка.
u.H.	Нижнею половиною.
o.H.	Верхнею половиною.
⅓ B.	Одною третью смычка.
Fr	У колодочки.
M.	Серединою смычка.
Sp.	Концомъ смычка.
M*	Серединою, затѣмъ концомъ и у колодочки.
⊓	Смычкомъ внизъ.*)
V	Смычкомъ вверхъ.
–	Протяжнымъ штрихомъ.**)
.	Отрывисто.
ı	Отскакивающимъ или прыгающимъ смычкомъ.
)	Снять смычокъ.

*) Если въ началѣ упражненія нѣтъ никакого знака, то нужно начинать всегда первую ноту у колодочки внизъ.
**) Ноты, необозначенныя никакимъ штрихомъ, играются попеременно внизъ-вверхъ.

ERSTE ABTHEILUNG (Heft I).

Vorübungen.

PARTE Ia. (fascicolo I.)

Esercizi preparatori.

Edited by H. Brett.

Traduzione italiana di M. PÉLISSIER.

Haltung des Bogens.

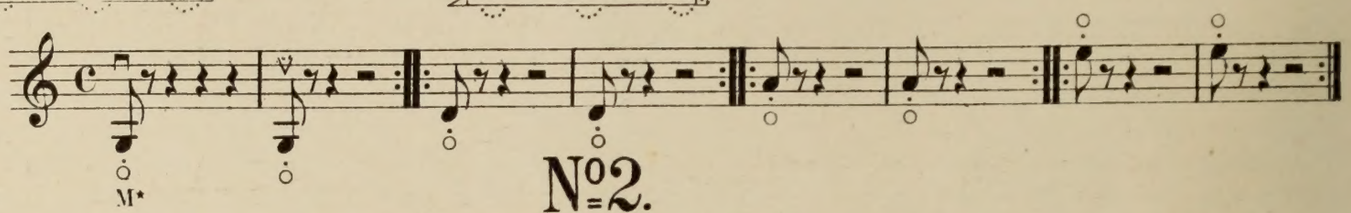
Man übe das folgende Beispiel mit ganz wenig Bogen a) in der Mitte, b) an der Spitze, c) am Frosch. Während der Pausen den Bogen auf der Saite liegen lassen und laut den Takt zählen.

Tenuta dell'arco.

Studiare l'esempio seguente con pochissimo arco - a) nel mezzo, b) sulla punta, c) sul tallone. Durante le pause lasciare l'arco sulla corda e contare ad alta voce.

Sp. M. Fr.

Beispiel.
Exemple.
Примѣръ.
Example.
Esempio.



PART I. (Section I).

PREPARATORY EXERCISES.

PREMIÈRE PARTIE (Cahier I).

Exercices préparatoires

No1.

HOW TO HOLD THE BOW.

Practice the following example with very little bow-length: a) in the middle, b) at the tip, c) at the heel. During the pauses allow the bow to rest on the string and count the beats of the bar out loud.

Tenue de l'archet.

On travaillera l'exemple suivant avec très peu d'archet a) du milieu, b) de la pointe, c) du talon. Pendant les silences laisser l'archet à la corde et compter à haute voix.

Sp. M. Fr.

No2.

MOVEMENTS OF THE BOW.

Play the 18 examples below without raising the bow in the following VI styles:

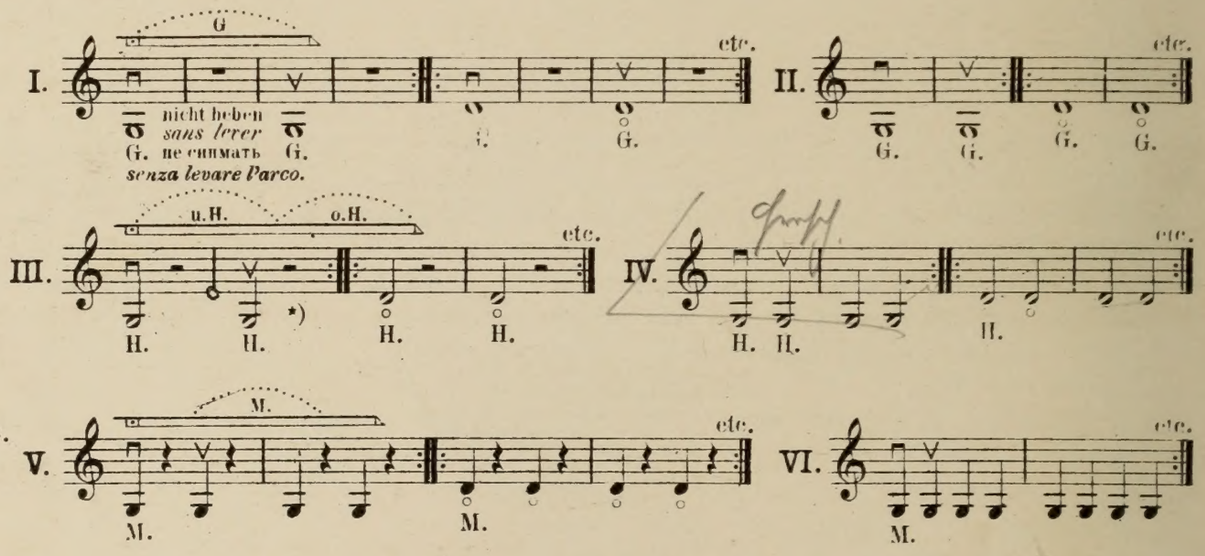
Mouvement de l'archet.

Exécutez les 18 exemples ci-dessous des VI manières suivantes:

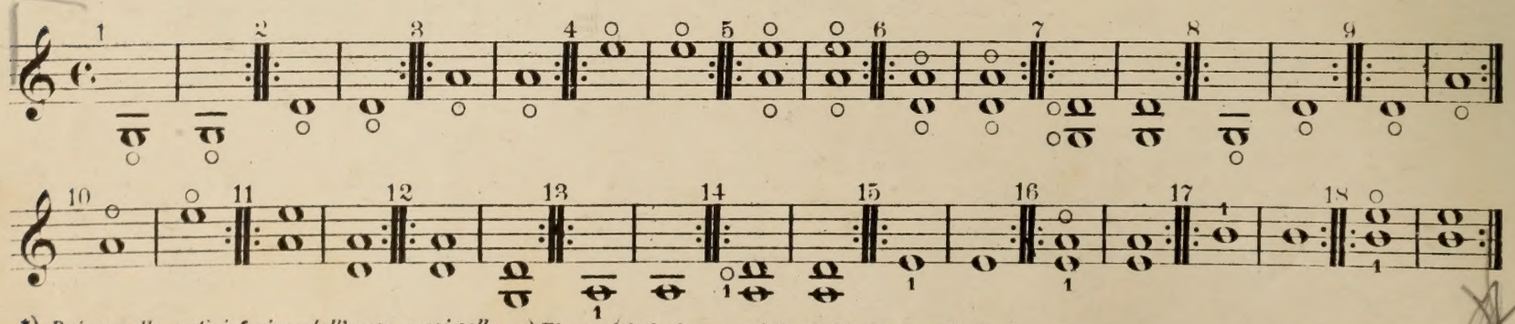
Whole bow.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.

Half-length.
Mit halbem Bogen.
Moitié de l'archet.
Половиною смычка.
Metà dell'arco.

Bow-middle.
Mit der Mitte des Bogens.
Du milieu de l'archet.
Серединою смычка.
Col mezzo dell'arco.



Beispiele. | Examples. | Примѣры.
Esempi. | *Exemples.*



*) *Prima colla metà inferiore dell'arco e poi colla superiore.*

*) Vorerst mit der unteren, nachher mit der oberen Hälfte.

*) First with the lower and then with the upper half of the bow.

*) *D'abord avec la moitié inférieure et puis avec la supérieure.*

*) Сначала нижнею, а затѣмъ верхнею половиною.

Copyright 1901 by Bosworth & Co

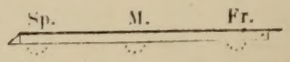
ПЕРВАЯ ЧАСТЬ (Тетрадь I).

Начальныя упражненія.

Держаніе смычка.

Слѣдующій примѣръ исполнять возможно короткимъ штрихомъ а) на серединѣ, б) на концѣ, в) у колодочки. Во время паузъ смычка не снимать и считать вслухъ.

Sp. M. Fr.



Движеніе смычка.

Приведенные ниже 18 примѣровъ исполнять слѣдующими VI способами:

Rhythmische Uebungen und Eintheilung des Bogens.

Esercizi ritmici e divisione dell' arco.

Rhythmic exercises and dividing of the bow-length.

Exercices rhythmiques et division de l'archet.

Ритмическія упражненія и дѣленіе смычка.

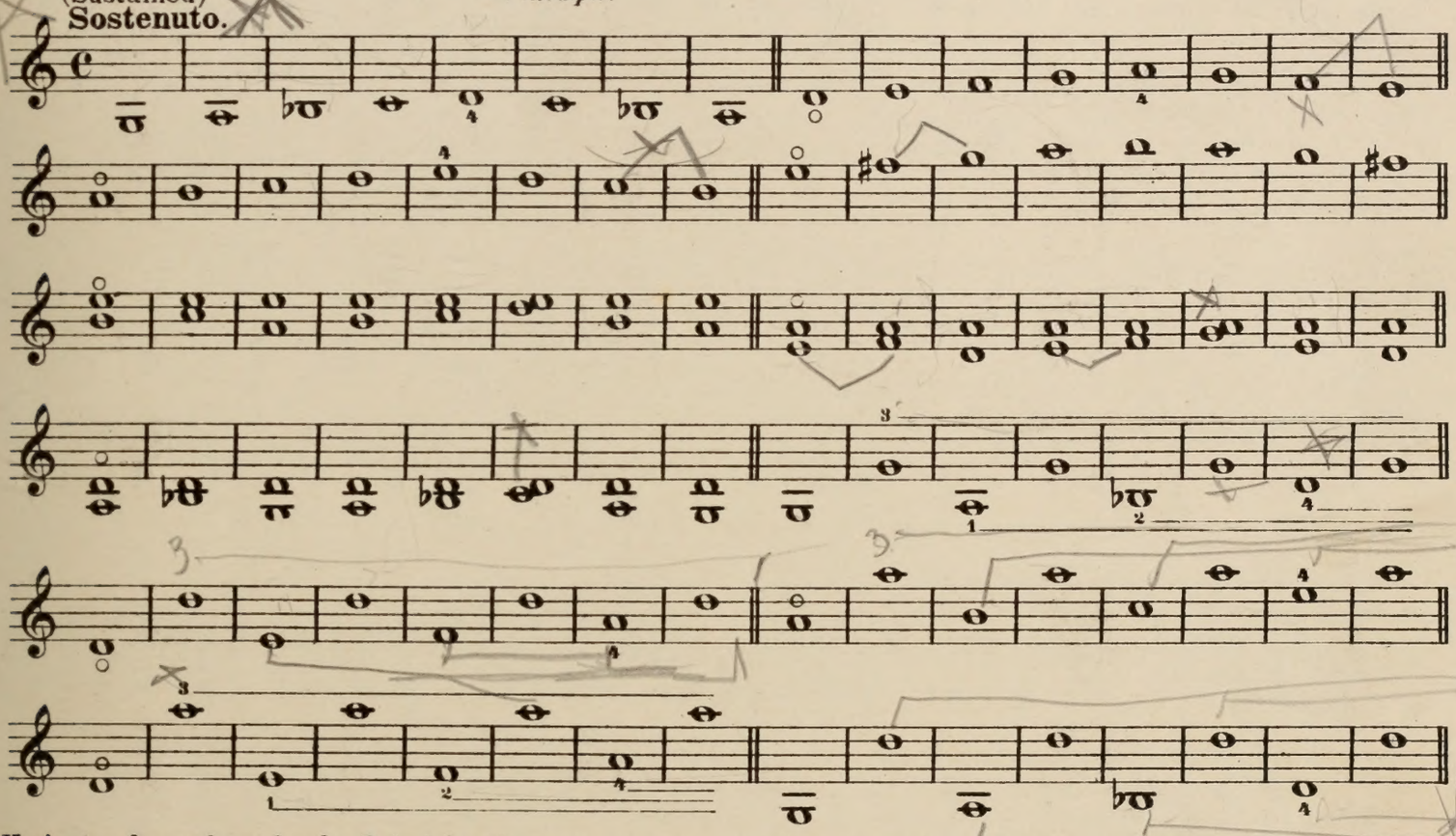
No 3.

Beispiel in ganzen Noten mit 57 Varianten.
Jede Variante ist auf dem ganzen Beispiele durchzuführen.
Esempio di semibrevi con 57 varianti.
Studiare tutto l'esempio con ciascuna variante.

Examples in semibreves (whole notes) with 57 variantes.
Practice each variante right through the whole of each example.
Exemple en rondes avec 57 variantes.
Il faut travailler chaque variante sur tout l'exemple.

Примѣръ цѣлыми нотами съ 57 варіантами.
Каждый варіантъ играть на цѣломъ примѣрѣ.

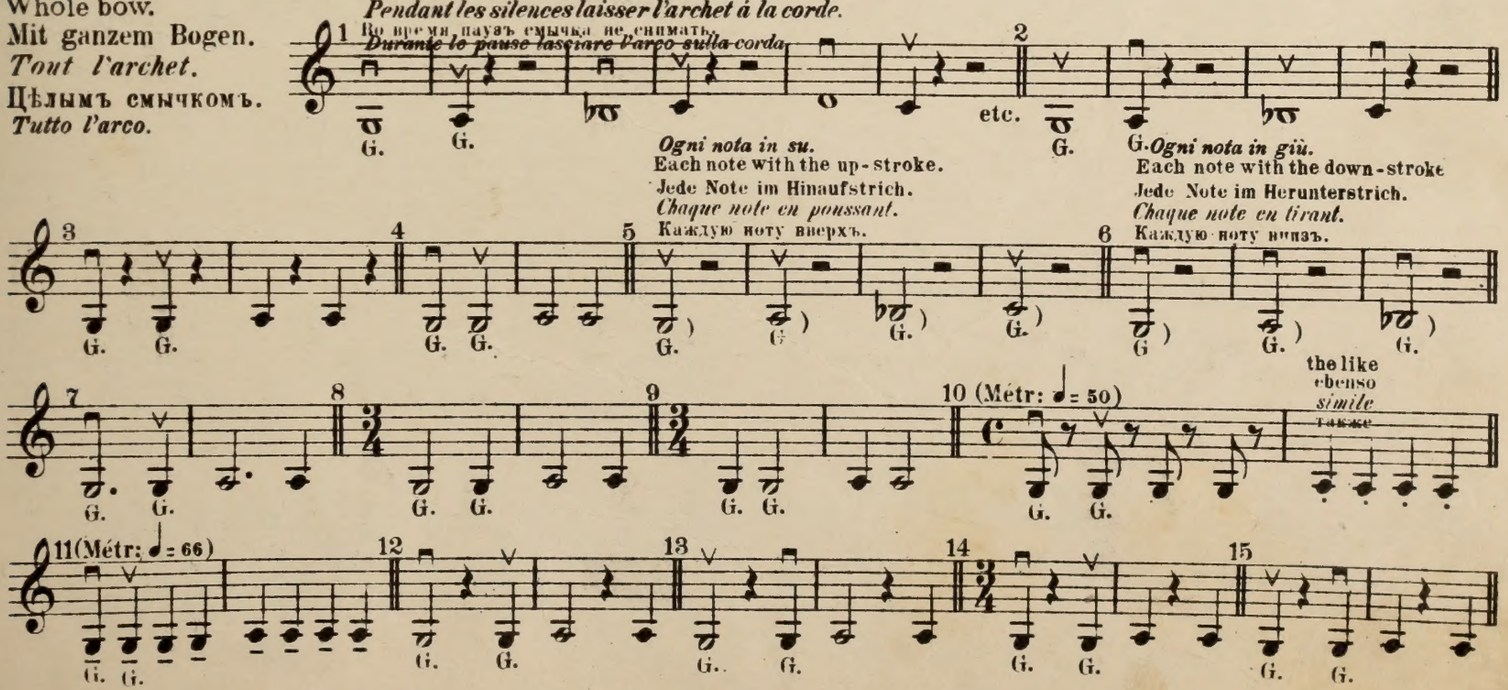
(Sustained)
Sostenuto.



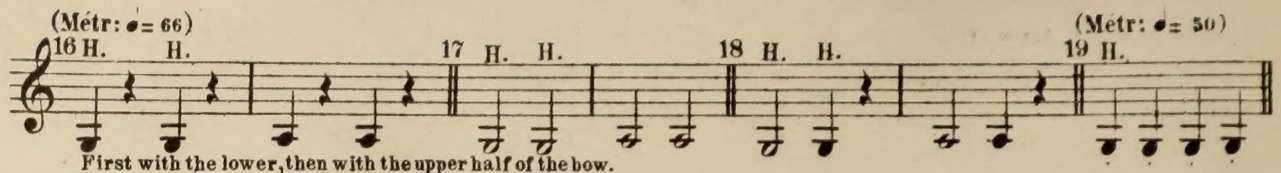
Varianten des vorhergehenden Beispieles. Variantes on the preceding example.
Varianti sull' esempio precedente. | *Variantes sur l'exemple précédent.* | Варіанты предыдущаго примѣра.

(Metronome ♩=66)
(Time-gauge)
During the pauses the bow must rest on the string.
Während der Pausen den Bogen nicht heben.
Pendant les silences laisser l'archet à la corde.
Во время паузъ смычка не снимать.
Durante le pause lasciare l'arco sulla corda.

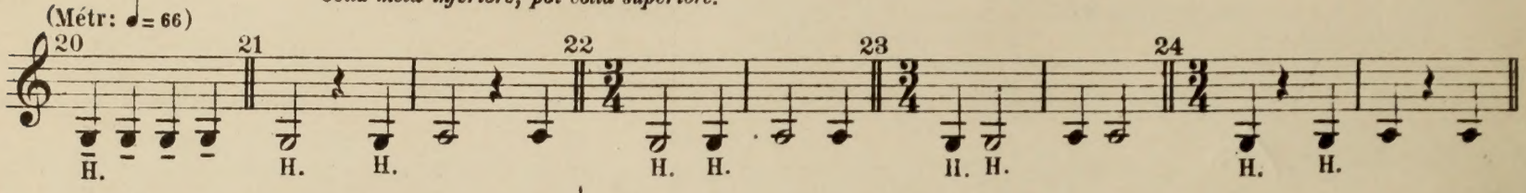
Whole bow.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.



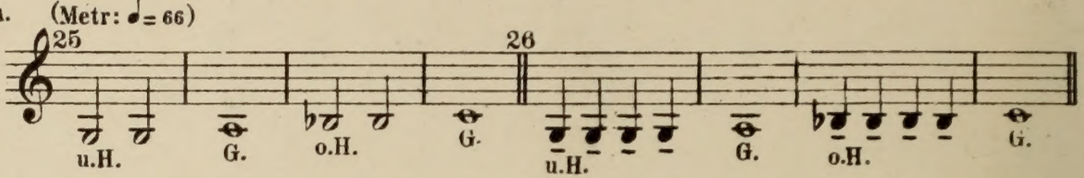
Half-length.
Mit halbem Bogen.
Moitié de l'archet.
Половиною смычка.
Metà dell' arco.

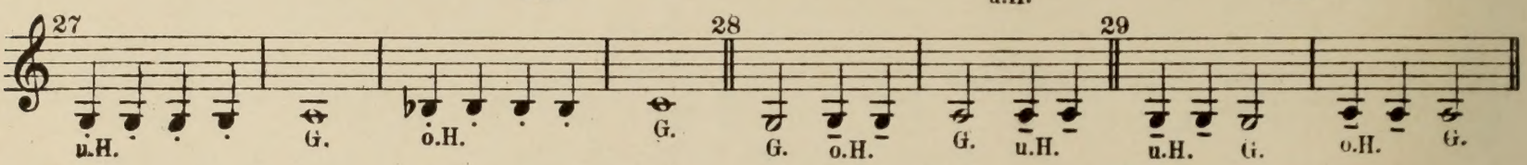


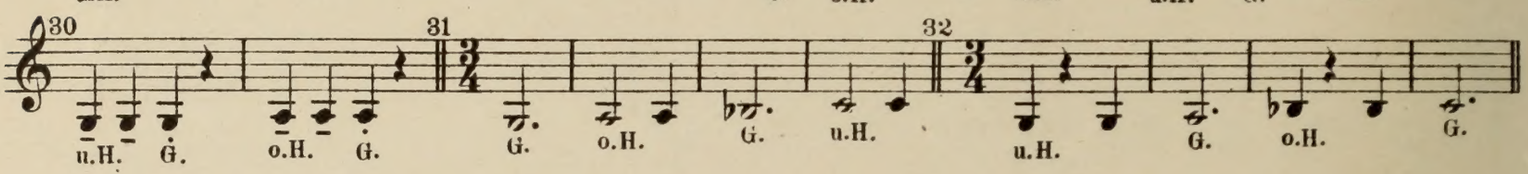
First with the lower, then with the upper half of the bow.
Mit der unteren, dann mit der oberen Hälfte.
Avec la moitié inférieure, puis avec la supérieure.
Нижнею, затѣмъ верхнею половиною.
Colla metà inferiore, poi colla superiore.



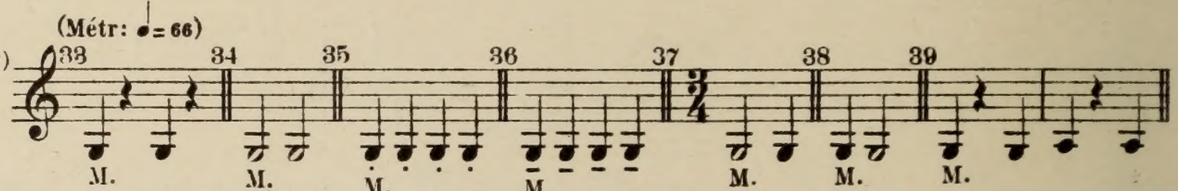
With half and with whole bow-length.
Mit halbem und ganzem Bogen.
Moitié de l'archet et tout l'archet.
Половиною и цѣлымъ смычкомъ.
Metà dell' arco e tutto l'arco.



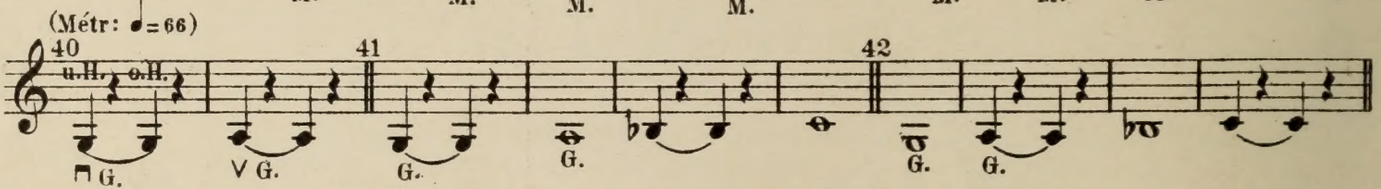


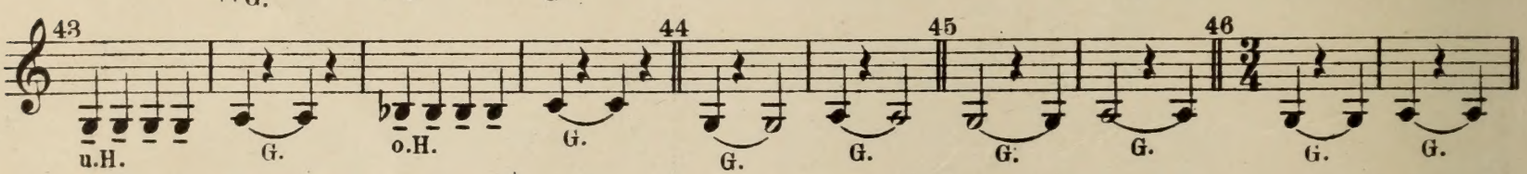


At the bow-middle.
Mit der Mitte des Bogens.*)
Du milieu de l'archet. *)
Серединою смычка.*)
Col mezzo dell' arco. *)

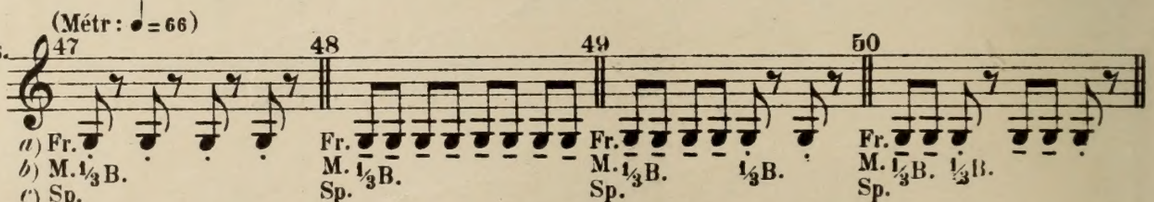


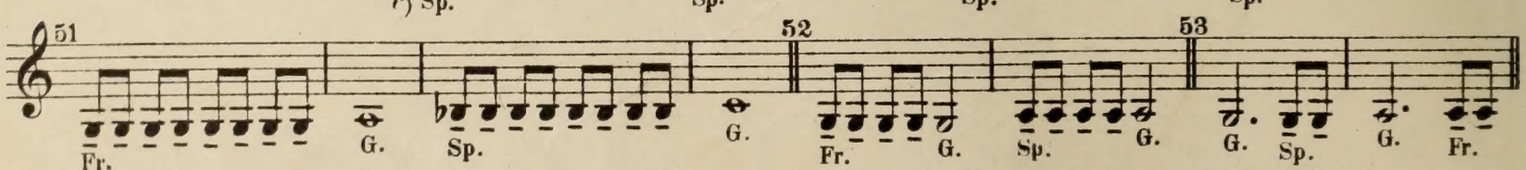
Picchettato.

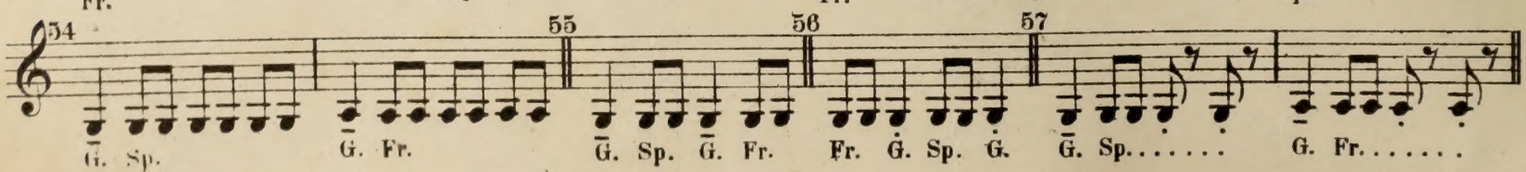




With a third of bow-length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell' arco.







*) *2° e 3° quarto dell' arco.*
*) 2ten und 3ten Viertel des Bogens.
*) 2nd and 3rd quarters of bow-length.
*) *2me et 3me quart de l'archet.*
*) 2й и 3й четверть смычка.

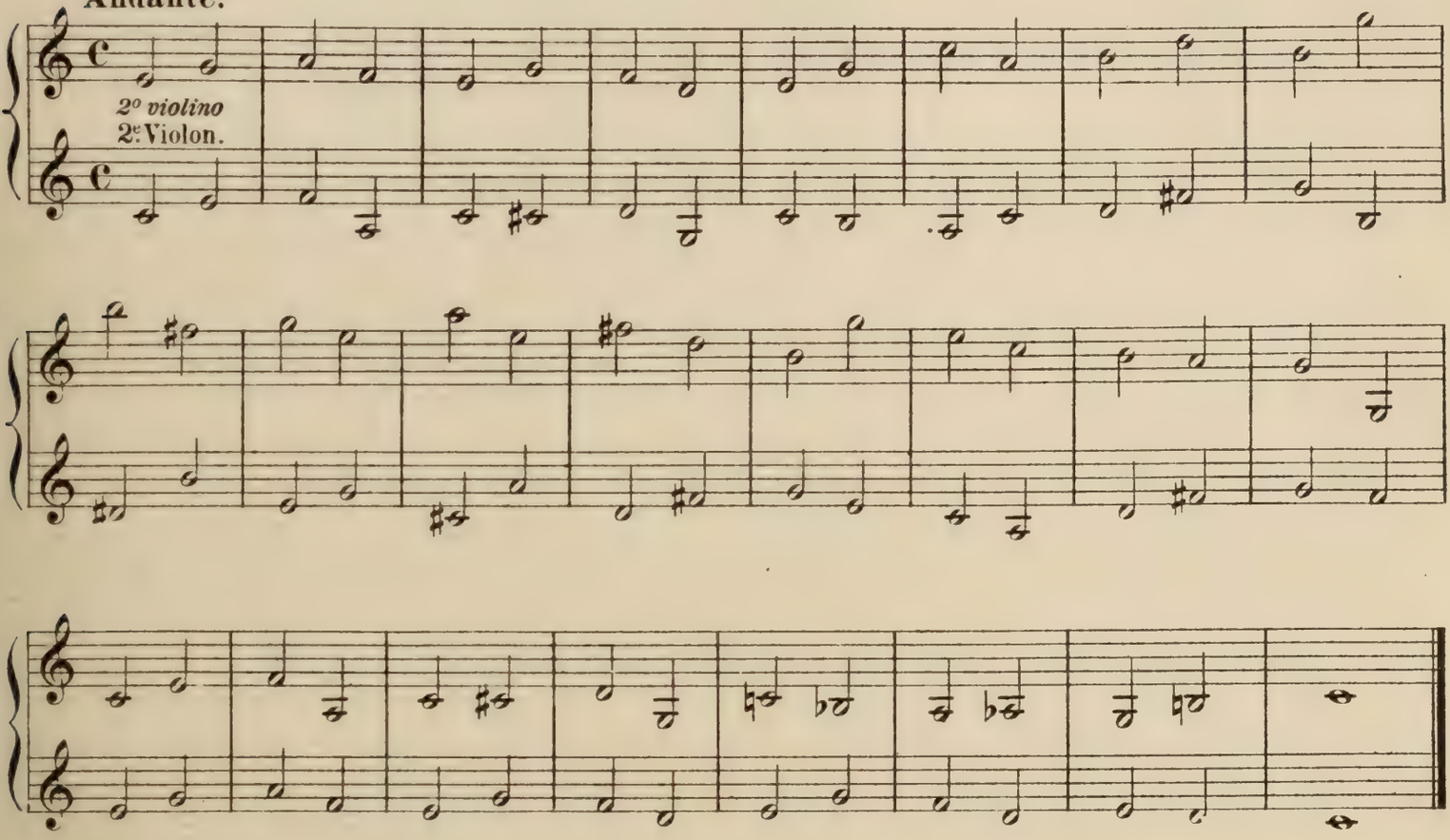
№ 4.

Etude in halben Noten mit 75 Varianten.
Studio di minime con 75 varianti.

Study in minims (half-notes) with 75 variantes.
Etude en blanches avec 75 variantes.

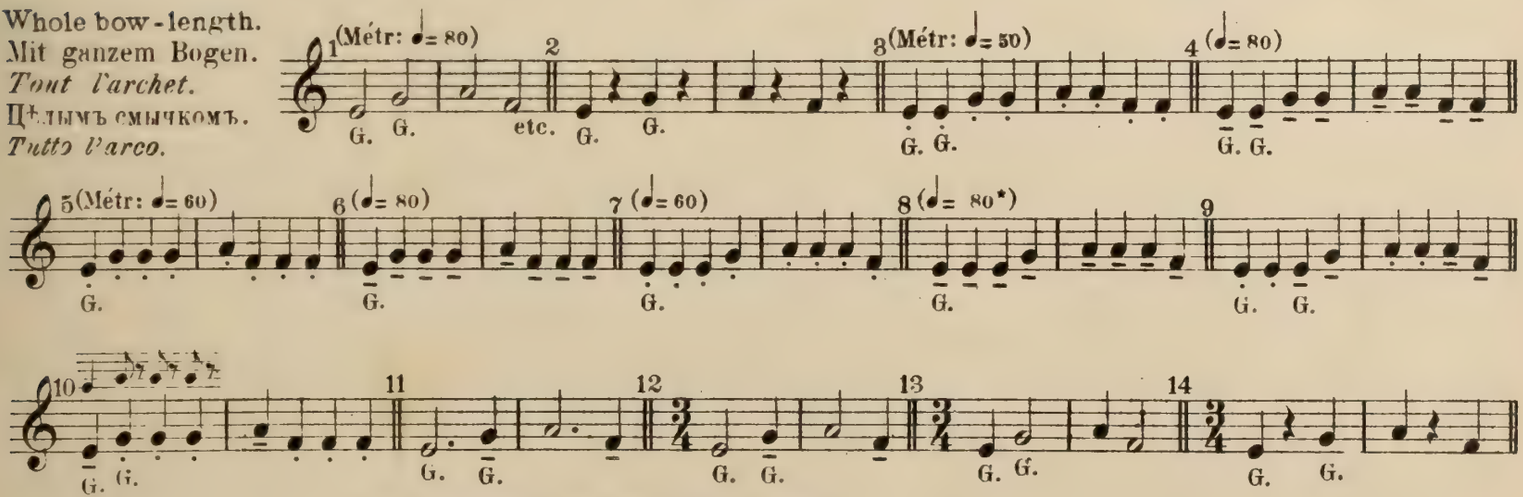
Этюдъ полунотами съ 75 варіантами.

Andante.



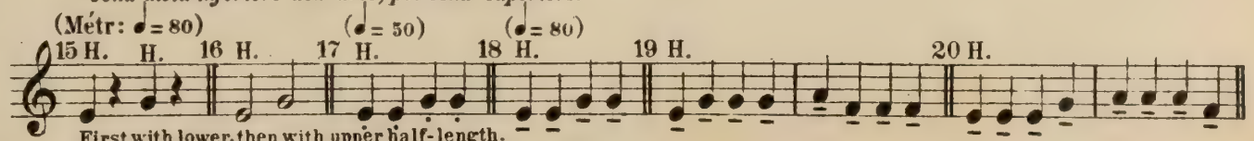
Varianten. *Varianti* | **Variantes.** *Variantes.* | **Варіанты.**

Whole bow-length.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.



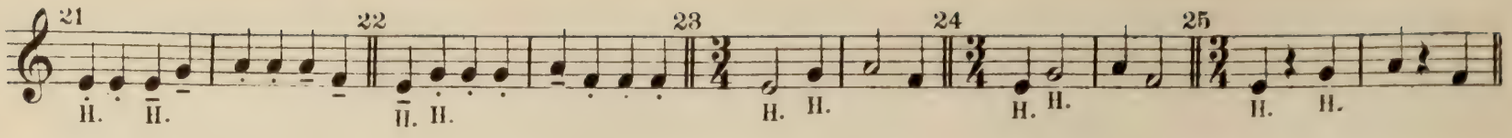
Colla metà inferiore dell' arco, poi colla superiore.

Half bow-length.
Mit halbem Bogen.
Moitié de l'archet.
Половиною смычка.
Metà dell' arco.

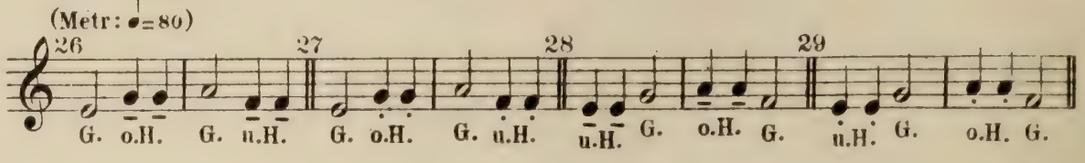


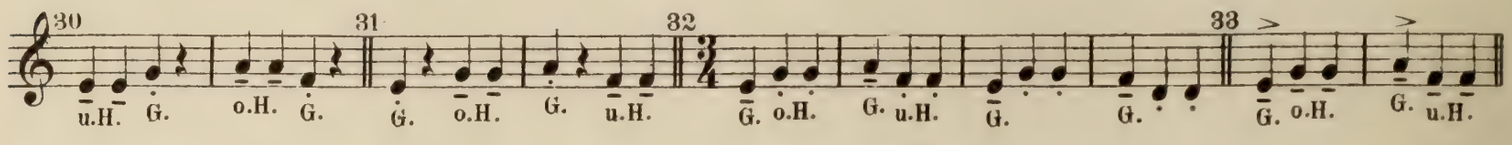
First with lower-then with upper half-length.
Mit der unteren, dann mit der oberen Hälfte.
Avec la moitié inférieure, puis avec la supérieure.
Нижнею, затѣмъ верхнею половиною.

*) *Le varianti dal 9 al 14 collo stesso movimento di metronomo.*
*) Varianten 9-14 mit derselben Metronombezeichnung.
*) Variantes 9 to 14 with the same metronomic rhythm
*) *Les variantes 9-14 du même mouvement du métronome.*
*) Варіанты 9-14 тѣмъ же движеніемъ метронома.

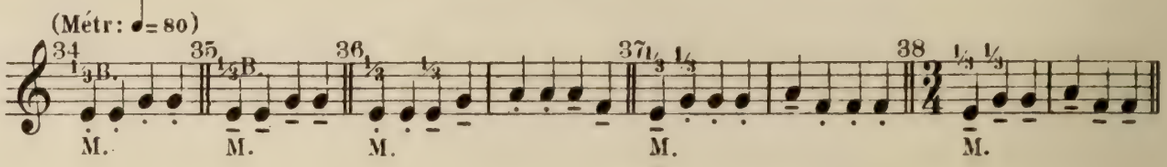


Whole and half bow-length.
Mit ganzem und halbem Bogen.
Tout l'archet et moitié de l'archet.
Цѣлымъ и половиною смычка.
Tutto l'arco e metà.

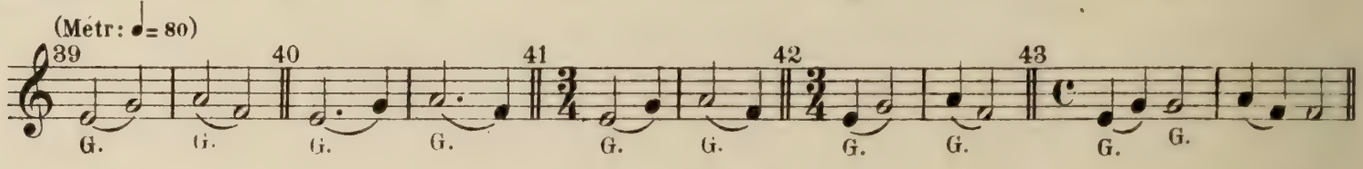


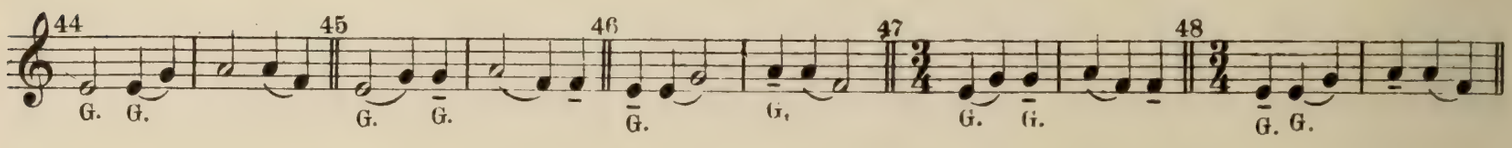


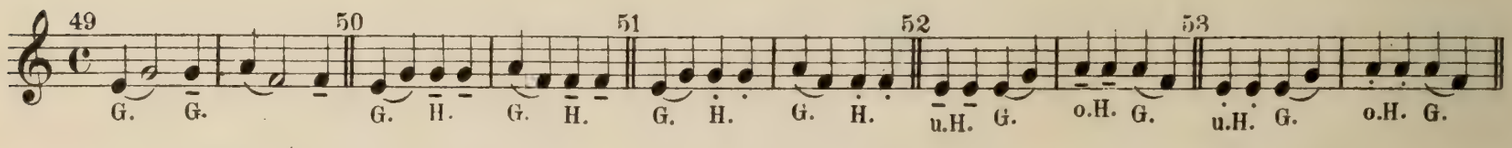
At bow-middle.
Mit der Mitte des Bogens.
Du milieu de l'archet.
Серединою смычка.
Col mezzo dell'arco.



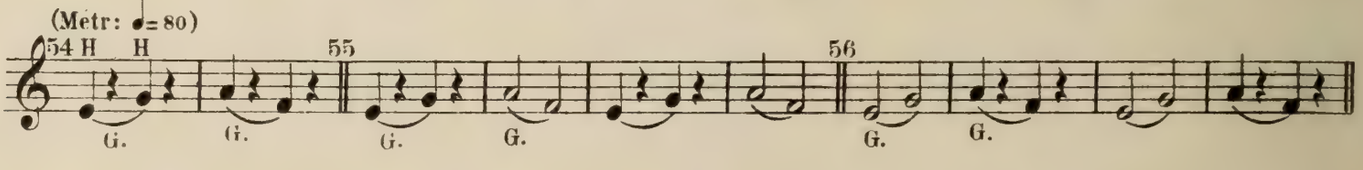
Legato.

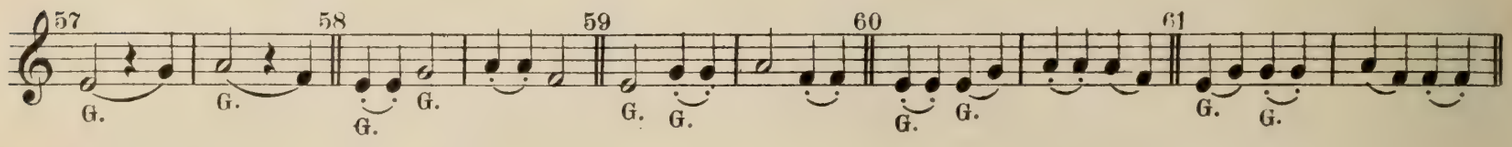




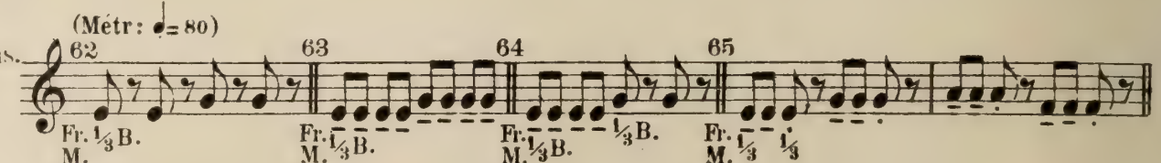


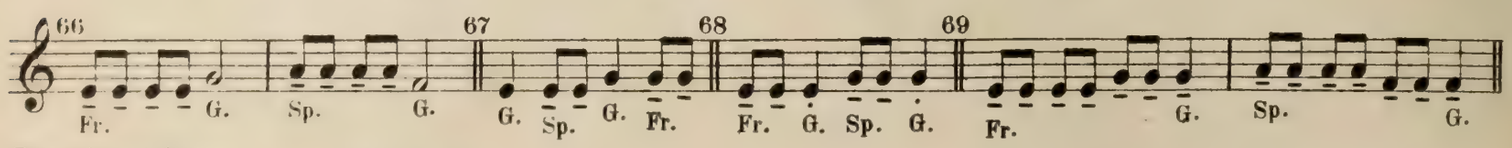
Staccato.



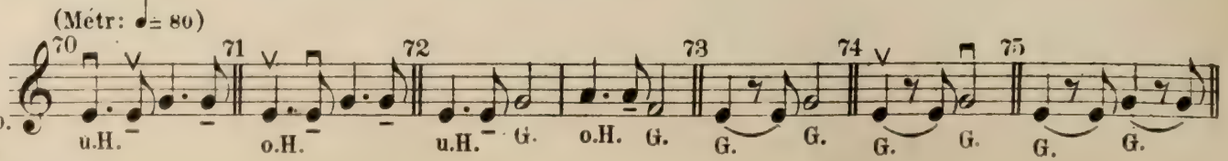


One third of length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.





Dotted crotchets (quarter-notes)
Punktirte Viertel.
Noires pointées.
Четвертныя съ точкою.
Semiminime col punto.



Stricharten mit liegendem und springendem Bogen.

Colpi d'arco staccati e sonori.

DETACHED AND HOPPING STYLES OF BOWING.

Coups d'archet détachés et rebondissants.

Движенія лежащимъ и отскакивающимъ смычкомъ.

No 5.*)

Etude in Vierteln mit 260 Varianten.
Um die Bogenführung auf hohen Lagen auszubilden, soll jede Variante auch auf der 6ten Lage geübt werden. Siehe No 8.

Studio di semiminime con 260 varianti.
Per sviluppare l'arco nelle posizioni superiori, bisogna studiare ciascuna variante anche nella 6ª posizione. Vedere il No 8.

Study in crotchets (quarter-notes)
In order to develop the bowing in the high positions, each Variante must be practiced in the 6th Position as well (See No 8)

Etude en noires avec 260 variantes.
Pour développer l'archet dans les positions élevées, il faut étudier chaque variante aussi sur la 6me position. Voir No 8.

Этюдъ четвертными съ 260 варіантами.

Для развитія смычка на высокихъ позиціяхъ, должно исполнять каждый варіантъ также на 6ой позиціи. См. No 8.

Moderato.

2. Viol.
2e viol.

Varianten. *Varianti.* | **Variantes.** *Variantes.* | **Варіанты.**

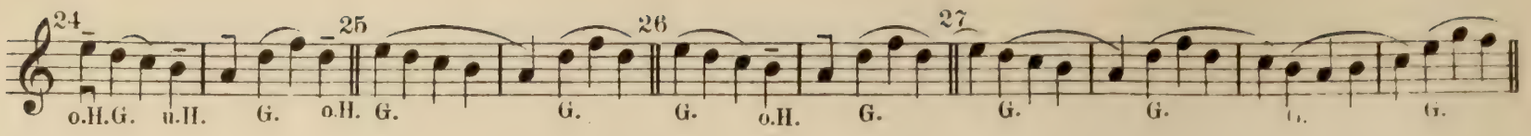
Whole bow.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.

Half bow.
Mit halbem Bogen.
Moitié de l'archet.
Половиною см.
Meta dell' arco.

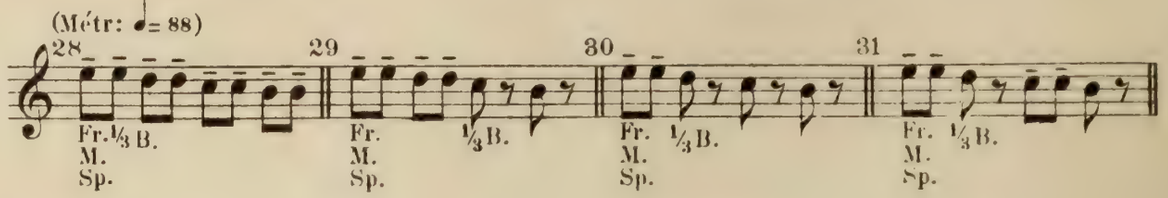
Bow-middle.
Mit der Mitte.
Du milieu.
Серединою.
Col mezzo dell'arco.

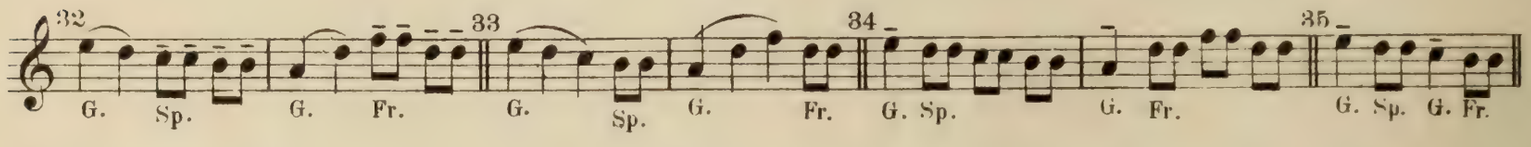
Legato.

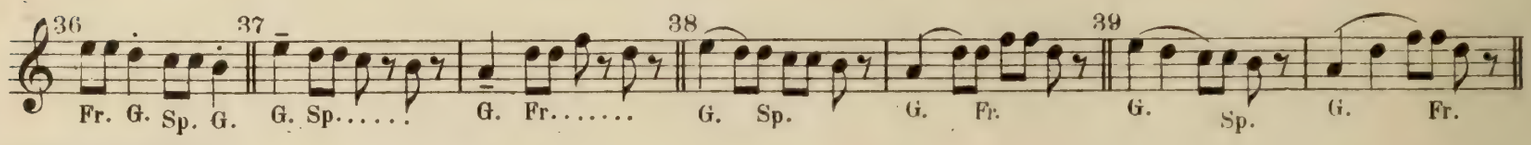
*) *Vedere l'osservazione alla pagina 2.*
*) Siehe Anmerkung, Seite 2.
*) See Note, Page 2.
*) *Voir la remarque de la page 2.*
*) См. примѣчаніе стр. 2.



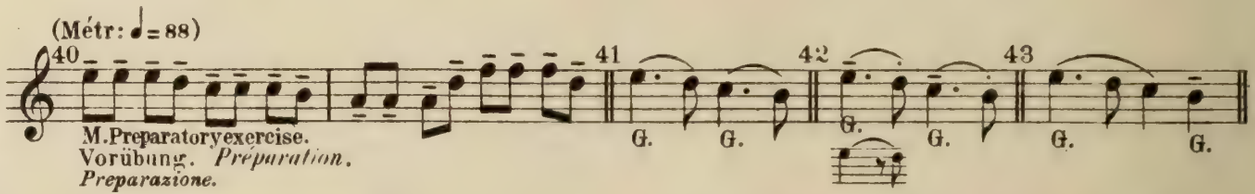
Third of bow-length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.

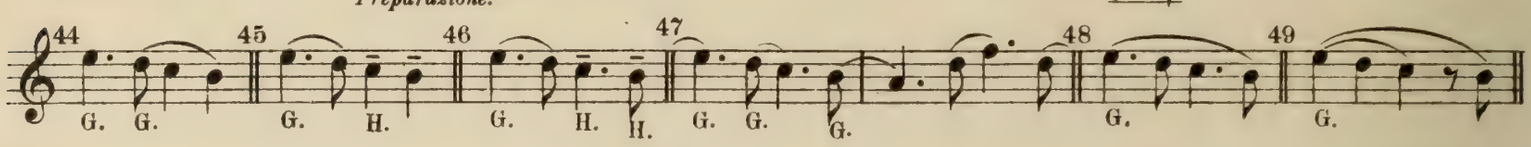




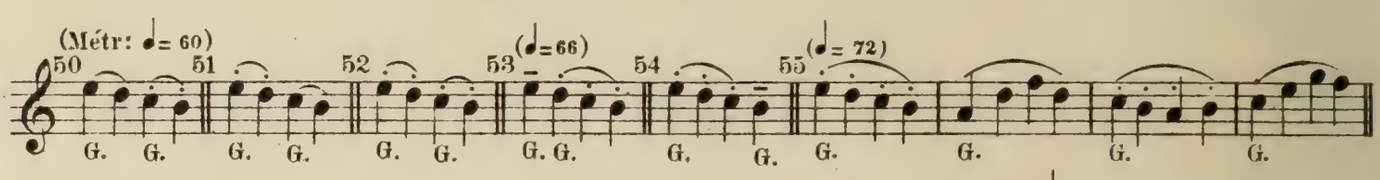


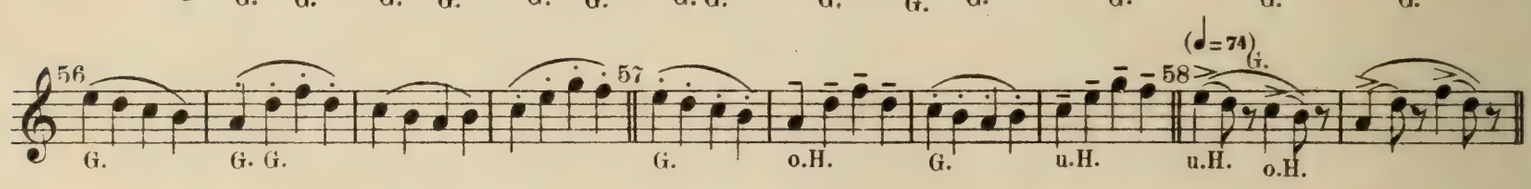
Dotted crotchets
(quarter-notes)
Punktierte Viertel.
Noires pointées.
Четвертныя съ точк.
Semiminime puntate.

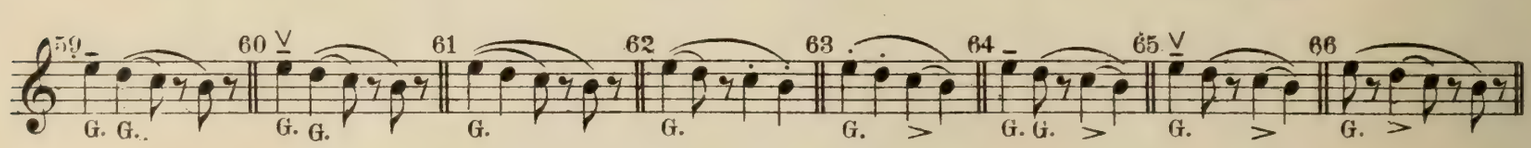




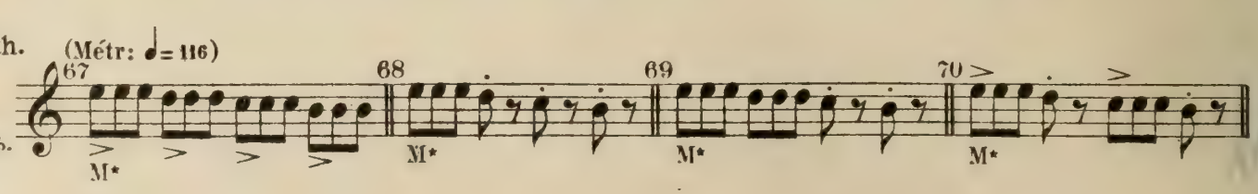
Picchettato.
Staccato.

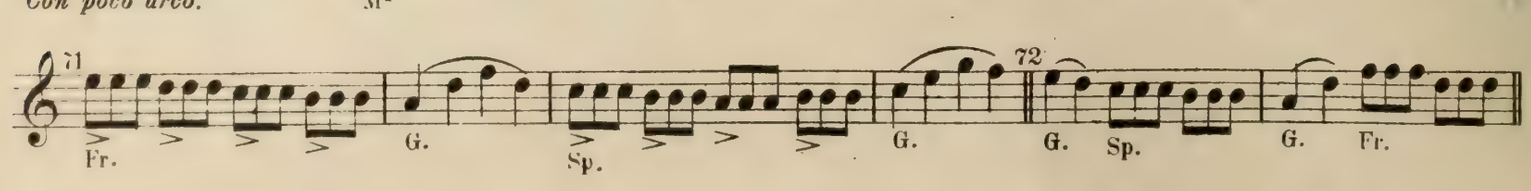


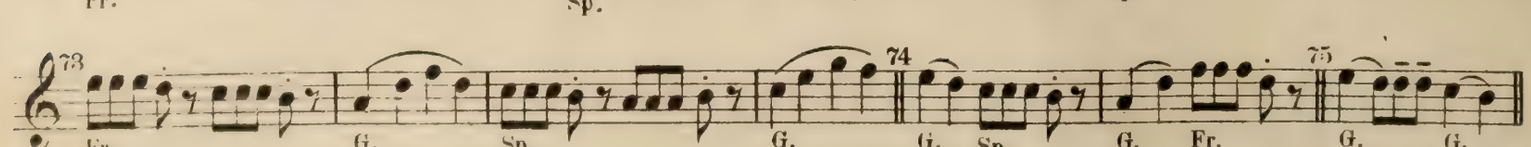


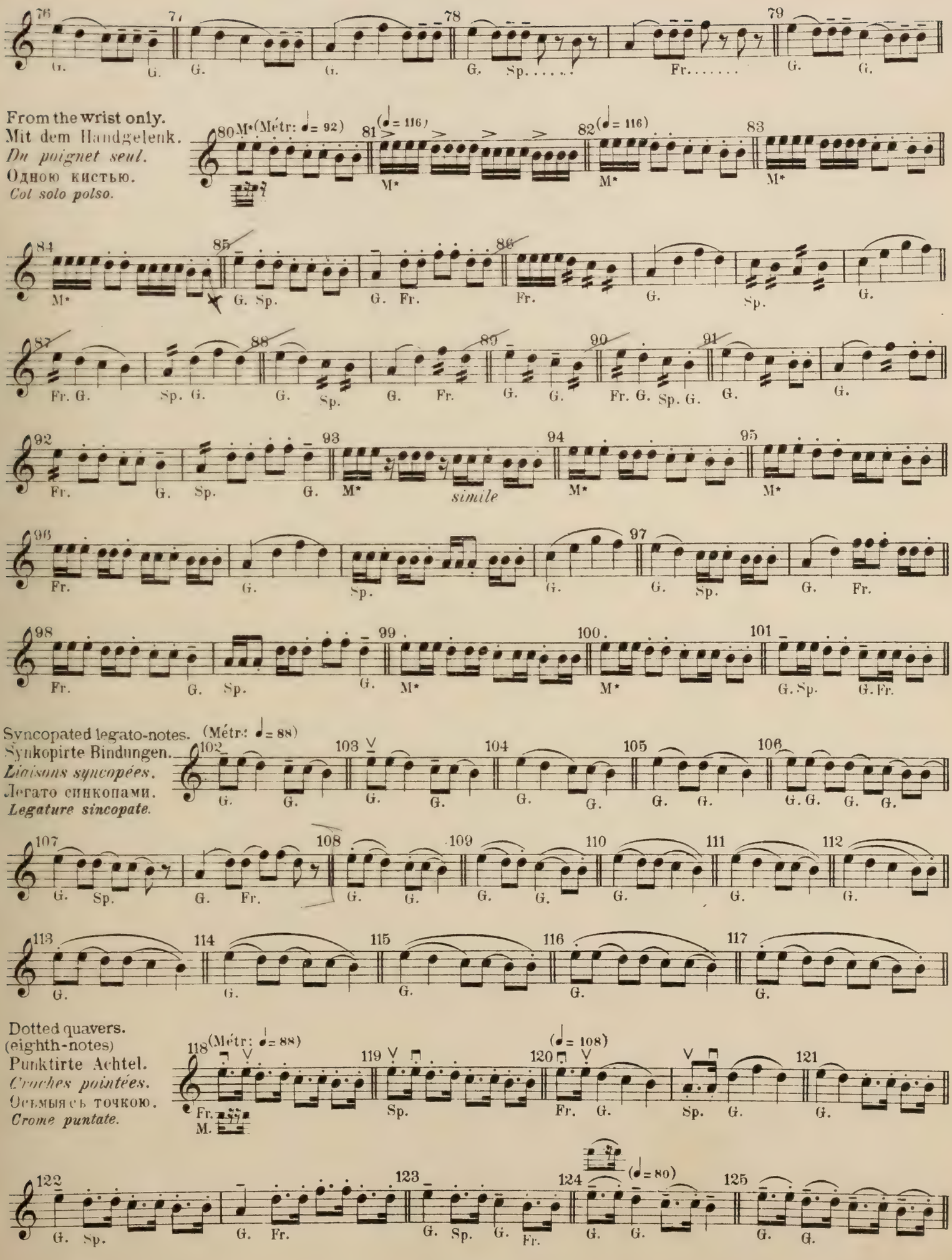


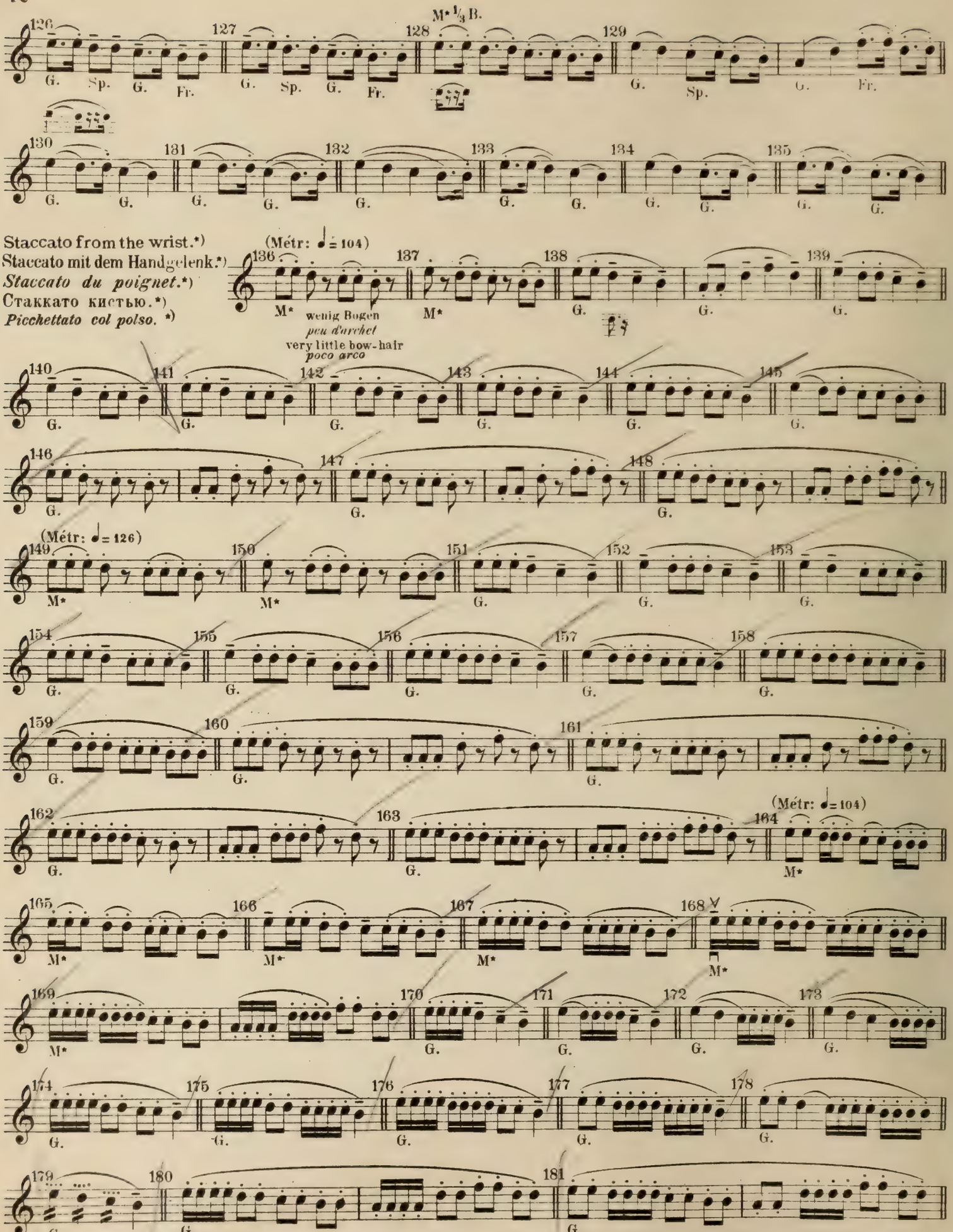
Very little bow-length.
Mit wenig Bogen.
Avec peu d'archet.
Коротким штрихомъ.
Con poco arco.








From the wrist only.
Mit dem Handgelenk.
Du poignet seul.
Одною кистью.
Col solo polso.
(Métr: ♩= 92)
(♩= 116)
simile
Syncopated legato-notes.
Synkopirte Bindungen.
Liaisons syncopées.
Легато синкопами.
Legature sincopate.
(Métr: ♩= 88)
Dotted quavers.
(eighth-notes)
Punktirte Achtel.
Croches pointées.
Осьмыя съ точкою.
Crome puntate.
(♩= 108)
(♩= 80)



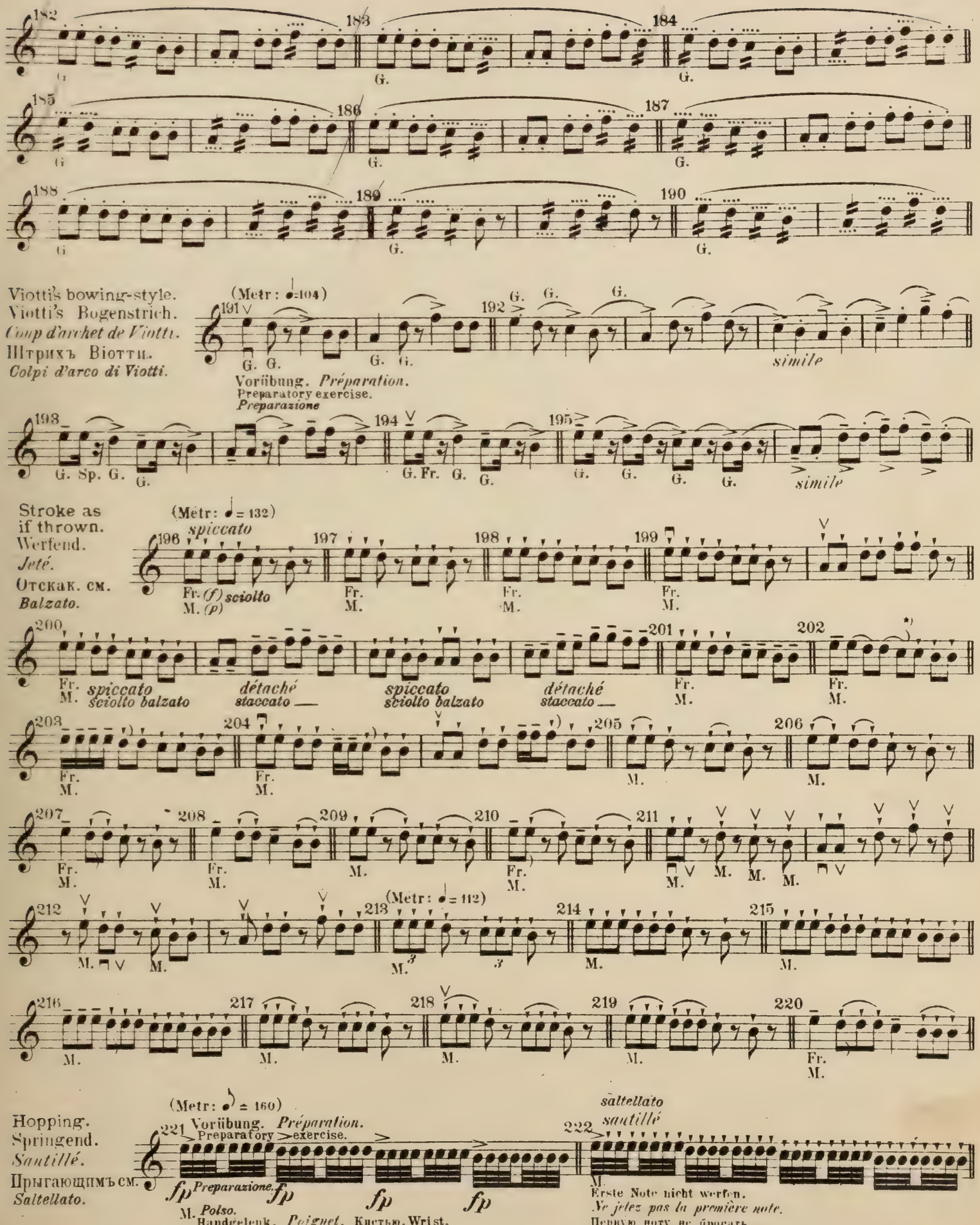
*) *Insieme con lo studio dei colpi d'arco dal N° 136 al 260 eseguire anche i colpi d'arco dal N° 1 al 109 del N° 6.*

*) Simultaneously with the bowing-styles 136 to 260 the bowing-styles to 109, of N° 6 must be practiced.

*) Gleichzeitig mit den Stricharten 136-260 sind auch die Stricharten 1-109 aus N° 6 vorzunehmen.

*) *En même temps avec l'étude des coups d'archet 136 - 260 on travaillera aussi les coups d'archet 1-109 du N° 6.* B & C° 4276

*) Одновременно съ движеніями смычка 136 - 260 слѣдуетъ проходить также движенія смычка 1-109 изъ N° 6.



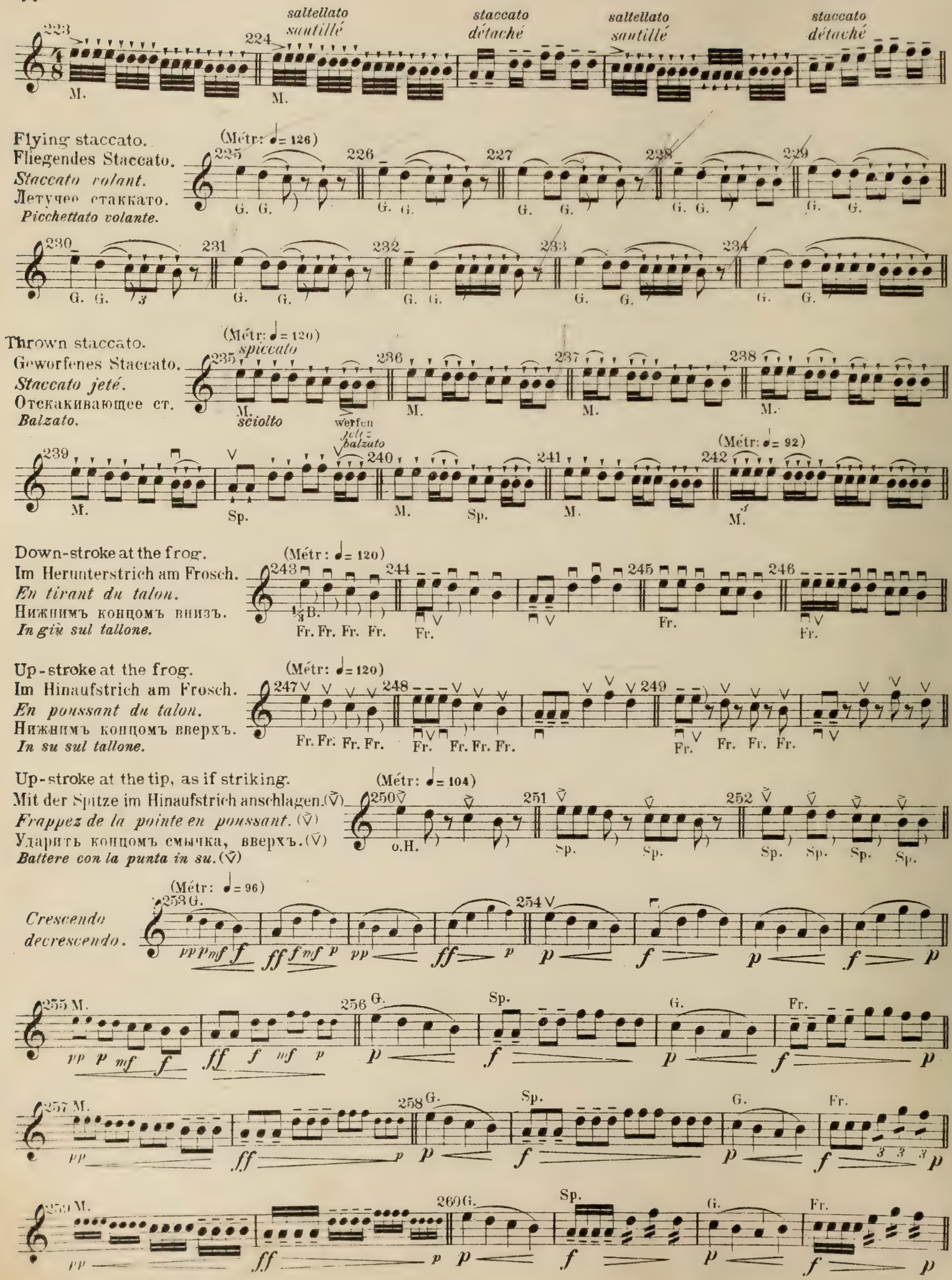
*) *Il segno*) *indica che bisogna interrompere il suono.*

*) Zeichen) zeigt an, wann der Bogen zum erstenmale gehoben werden soll.

*) The sign) shows where the bow must be raised for the first time.

*) *Le signe*) *indique, qu'il faut lever l'archet la première fois.*

*) Знакъ) показываетъ, когда нужно снять смычокъ въ первый разъ.


saltellato
sautillé
staccato
détaché
saltellato
sautillé
staccato
détaché
Flying staccato.
Fliegendes Staccato.
Staccato volant.
Летучее стаккато.
Picchettato volante.
(Métr: ♩= 126)
Thrown staccato.
Geworfenes Staccato.
Staccato jeté.
Отскакивающее ст.
Balzato.
(Métr: ♩= 120)
spiccato
sciolto
werfen
jeté
balzato
(Métr: ♩= 92)
Down-stroke at the frog.
Im Herunterstrich am Frosch.
En tirant du talon.
Нижнимъ концомъ внизъ.
In giù sul tallone.
(Métr: ♩= 120)
Up-stroke at the frog.
Im Hinaufstrich am Frosch.
En poussant du talon.
Нижнимъ концомъ вверхъ.
In su sul tallone.
(Métr: ♩= 120)
Up-stroke at the tip, as if striking.
Mit der Spitze im Hinaufstrich anschlagen.(V)
Frappez de la pointe en poussant. (V)
Ударить концомъ смычка, вверхъ.(V)
Battere con la punta in su.(V)
(Métr: ♩= 104)
Crescendo
decrescendo.
(Métr: ♩= 96)

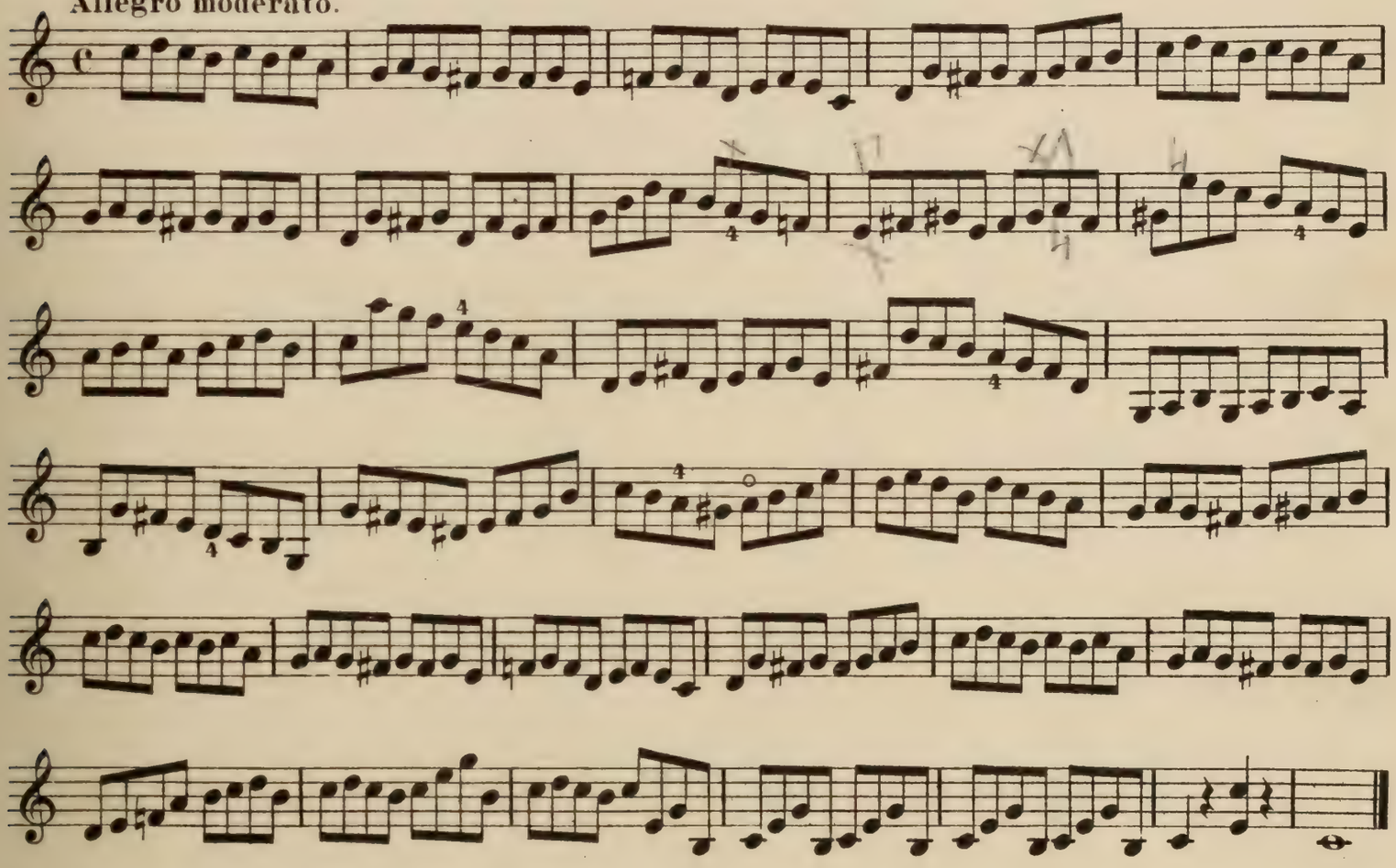
№6.

Etude in Achteln mit 214 Veränderungen des Bogenstriches.
Dieselbe auf der 7ten Lage: s. № 10.
Studio di crome con 214 cambiamenti di colpi d'arco.
Lo stesso studio in 7ª posizione. vedi №10.

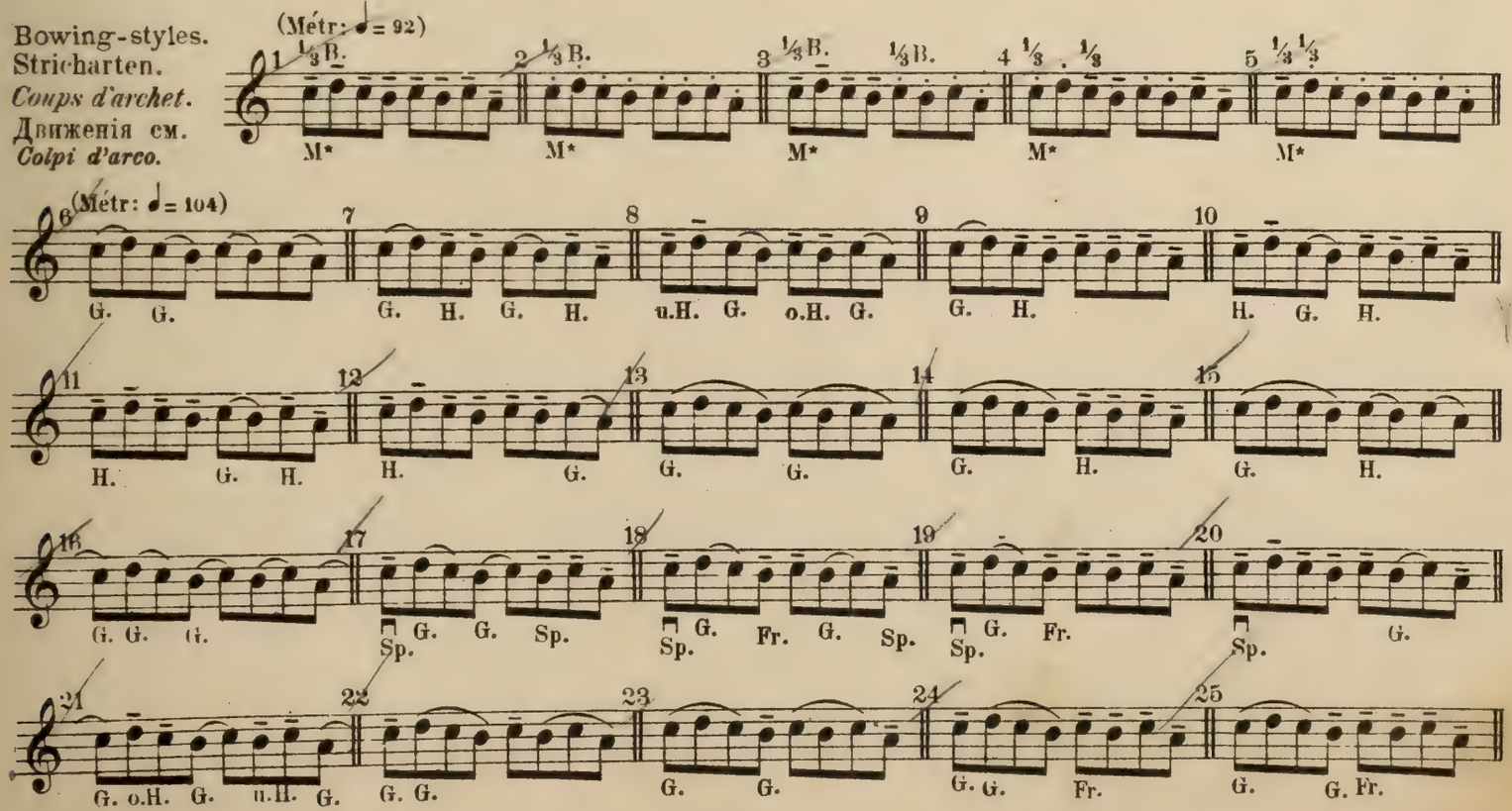
Study in quavers (eighth-notes) with **214** changes in bowing-styles.
The like in the 7th Position, See № 10.
Etude en croches avec 214 changements des coups d'archet.
La même sur la 7me position, voir № 10.

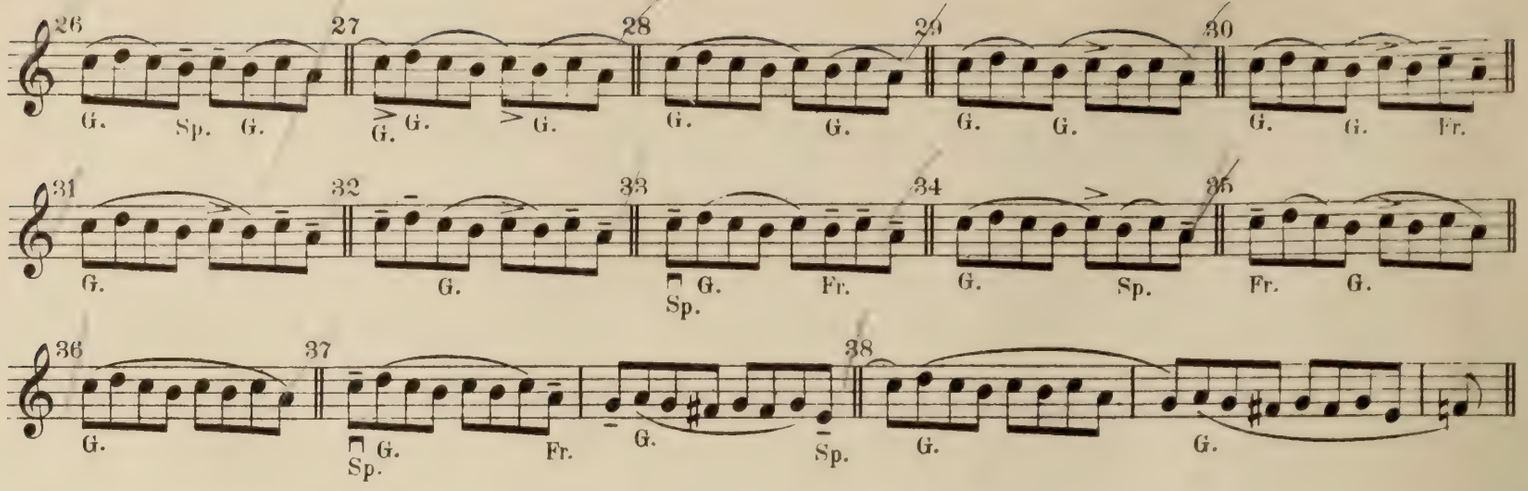
Этюдъ осьмыми съ 214 перемѣнами движенія смычка.
Тоже самое на 7ой позиціи см. № 10.

Allegro moderato.

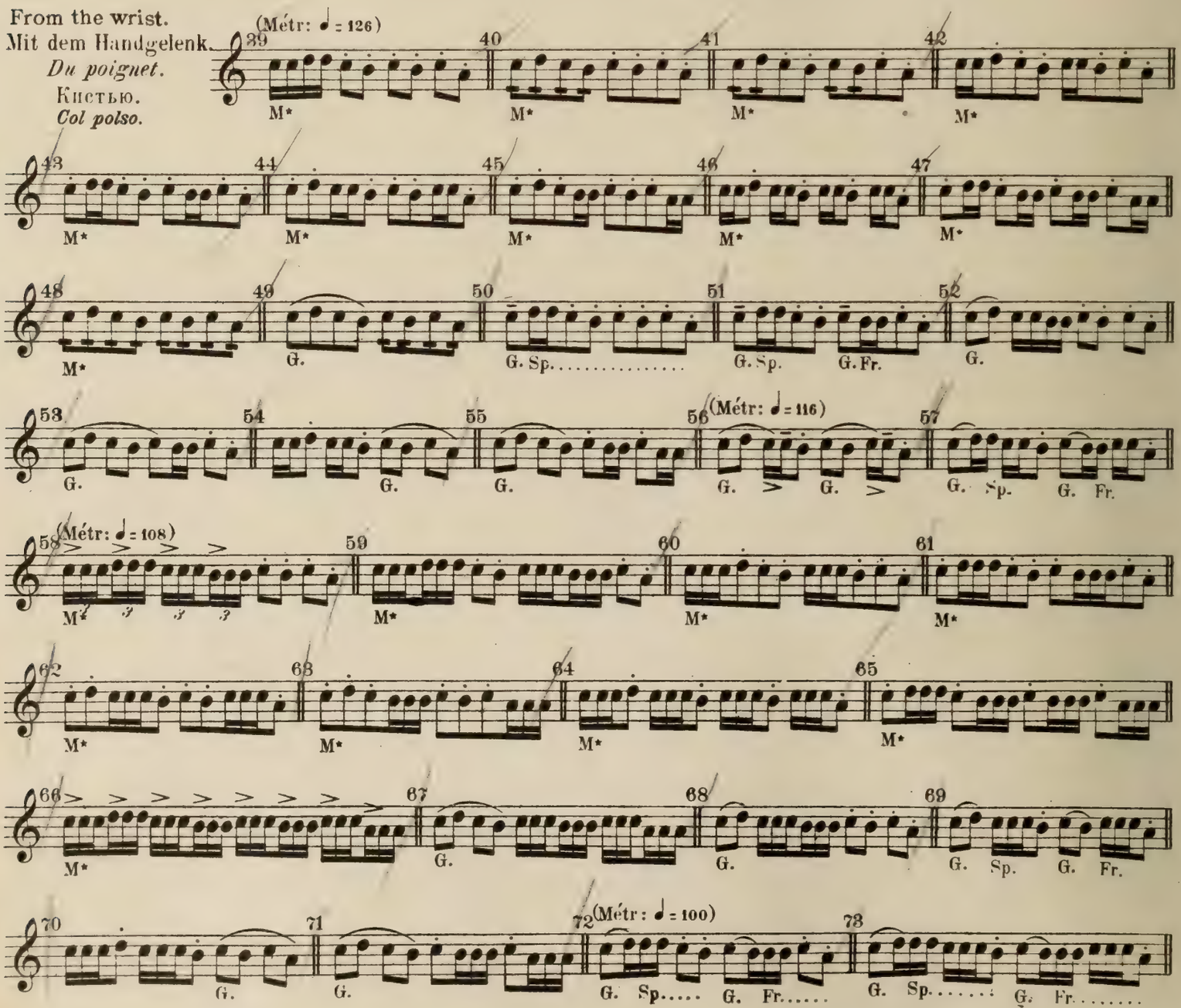


Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

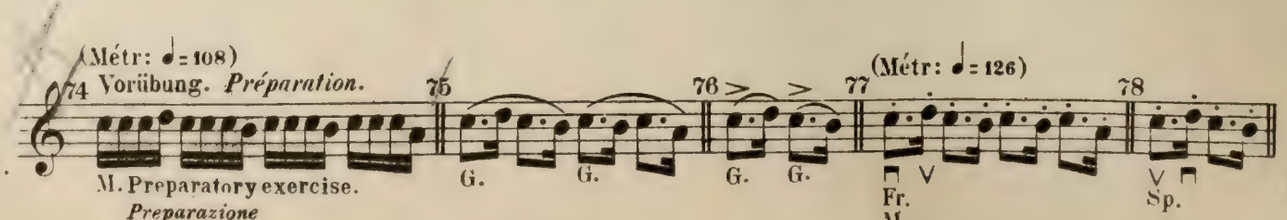


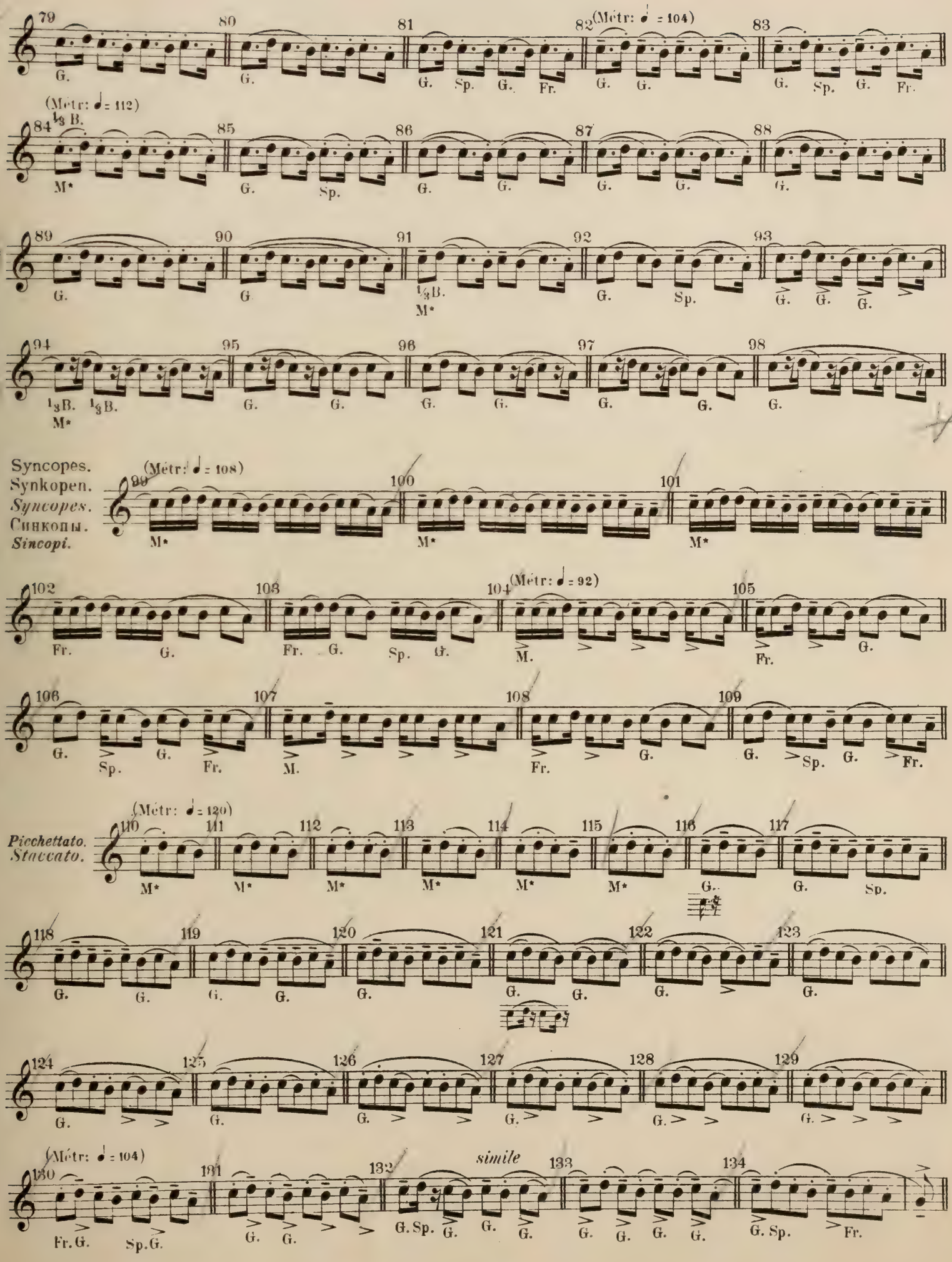


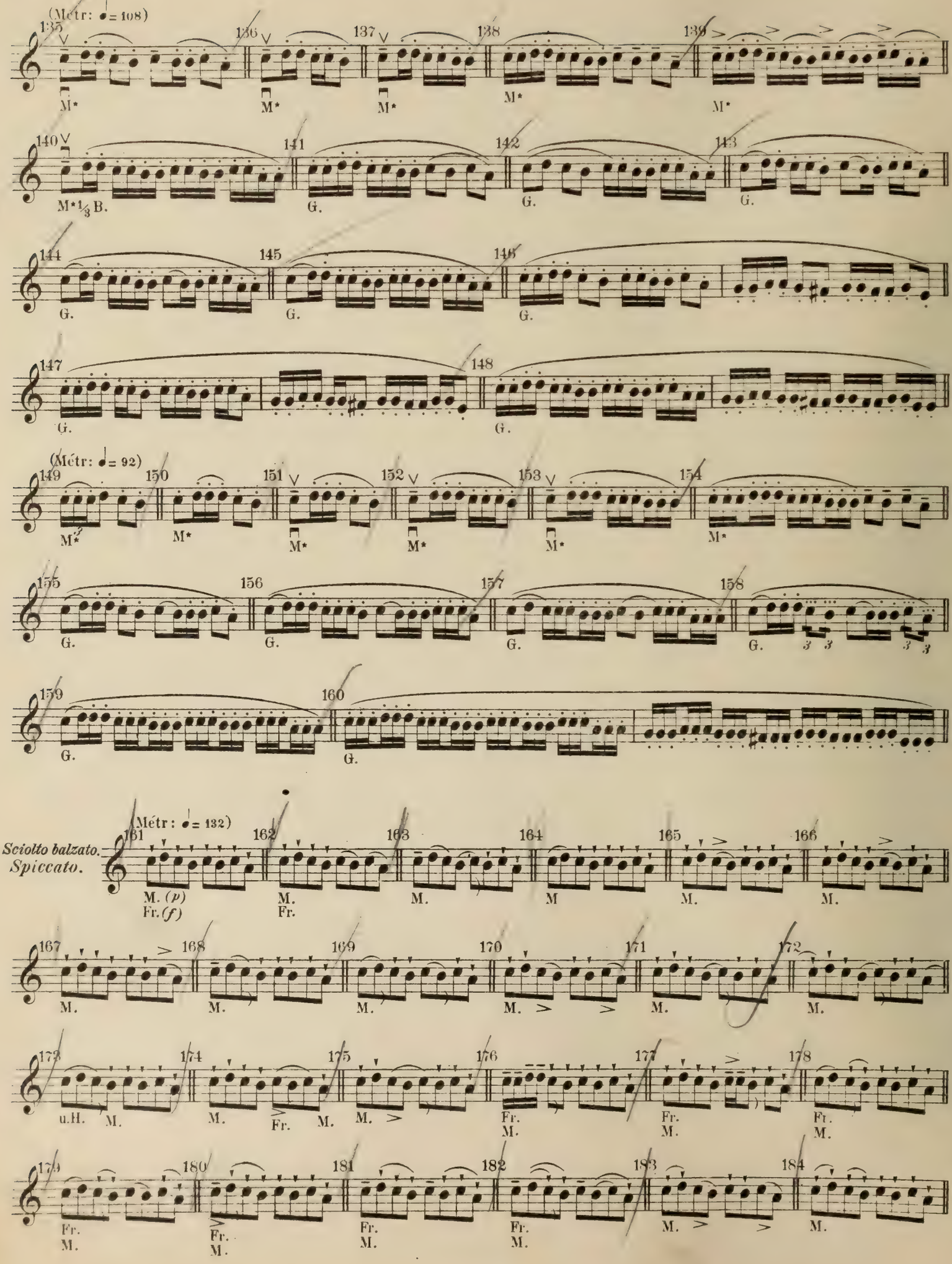
From the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.

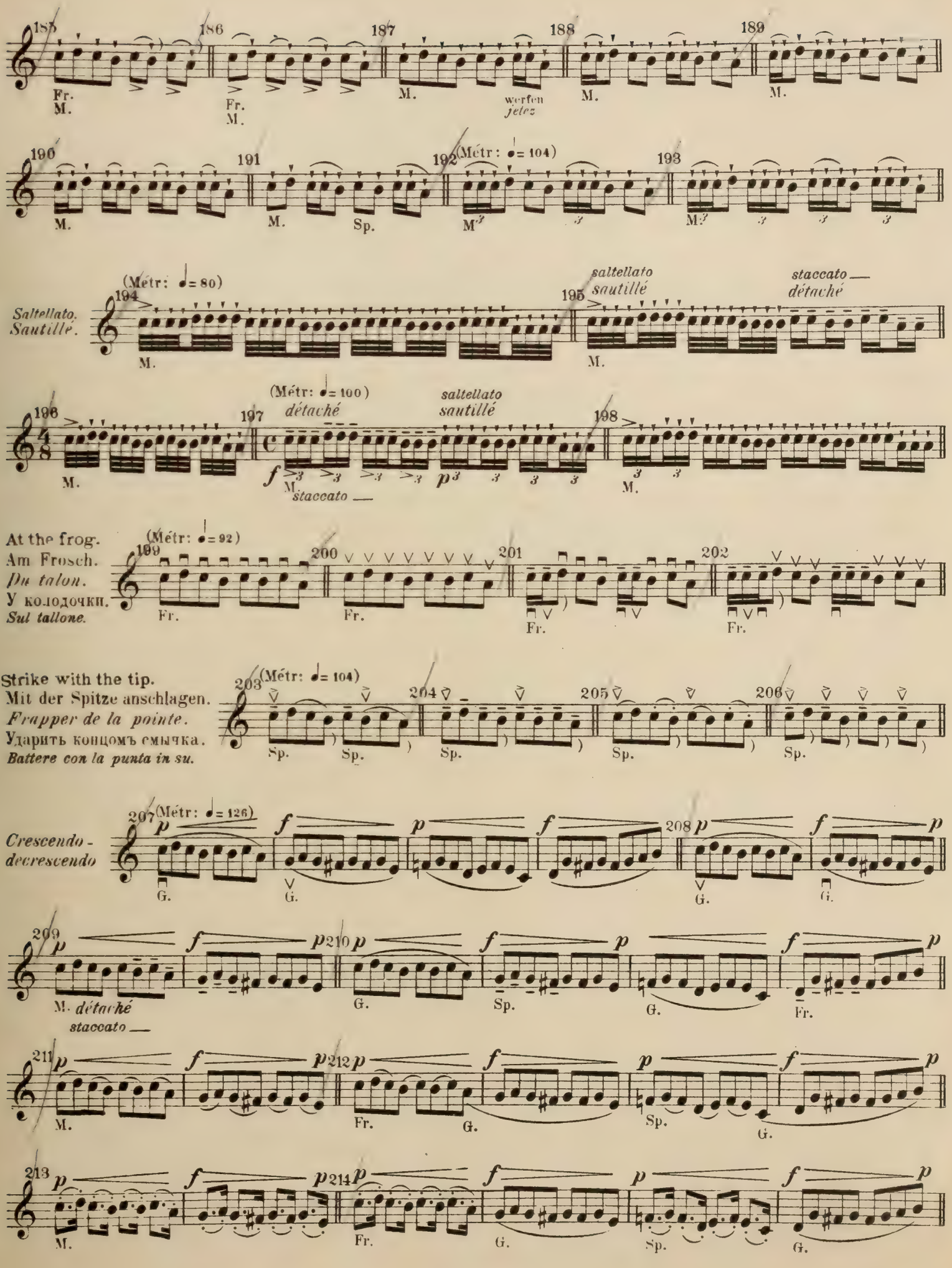


Dotted quavers
(eighth-notes)
Punktirte Achtel.
Croches pointées.
Осьмыя съ точкою.
Crome puntate.




(Métr: ♩ = 104)
(Métr: ♩ = 112)
(Métr: ♩ = 108)
(Métr: ♩ = 92)
(Métr: ♩ = 120)
(Métr: ♩ = 104)
Syncopes.
Synkopen.
Syncopes.
Синкопы.
Sincopi.
Picchettato.
Staccato.
simile


(Métr: ♩= 108)
135 136 137 138 139
M* M* M* M* M*
140 141 142 143
M*1/3 B. G. G. G.
144 145 146
G. G. G.
147 148
G. G.
(Métr: ♩= 92)
149 150 151 152 153 154
M* M* M* M* M* M*
155 156 157 158
G. G. G. G.
3 3 3 3
159 160
G. G.
(Métr: ♩= 132)
Sciolto balzato.
Spiccato.
161 162 163 164 165 166
M. (p) Fr. (f) M. Fr. M. M M. M.
167 168 169 170 171 172
M. M. M. M. M. M.
173 174 175 176 177 178
u.H. M. M. Fr. M. M. Fr. M. Fr. M. Fr. M.
179 180 181 182 183 184
Fr. M. Fr. M. Fr. M. Fr. M. M. M.


185
186
187
188
189
Fr.
M.
werfen
jetez
190
191
192
193
(Métr: ♩= 104)
Sp.
Saltellato.
Sautillé.
(Métr: ♩= 80)
194
195
saltellato
sautillé
staccato —
détaché
196
197
198
(Métr: ♩= 100)
détaché
saltellato
sautillé
staccato —
At the frog.
Am Frosch.
Du talon.
У колодочки.
Sul tallone.
(Métr: ♩= 92)
199
200
201
202
Strike with the tip.
Mit der Spitze anschlagen.
Frapper de la pointe.
Ударить концомъ смычка.
Battere con la punta in su.
(Métr: ♩= 104)
203
204
205
206
Crescendo -
decrescendo
(Métr: ♩= 126)
207
208
209
210
211
212
213
214
G.
détaché
staccato —

№7.

Etude in Achteln (6/8 Takt) mit 91 Veränderungen des Bogenstriches.
Dieselbe auf der 5ten Lage s. № 9.

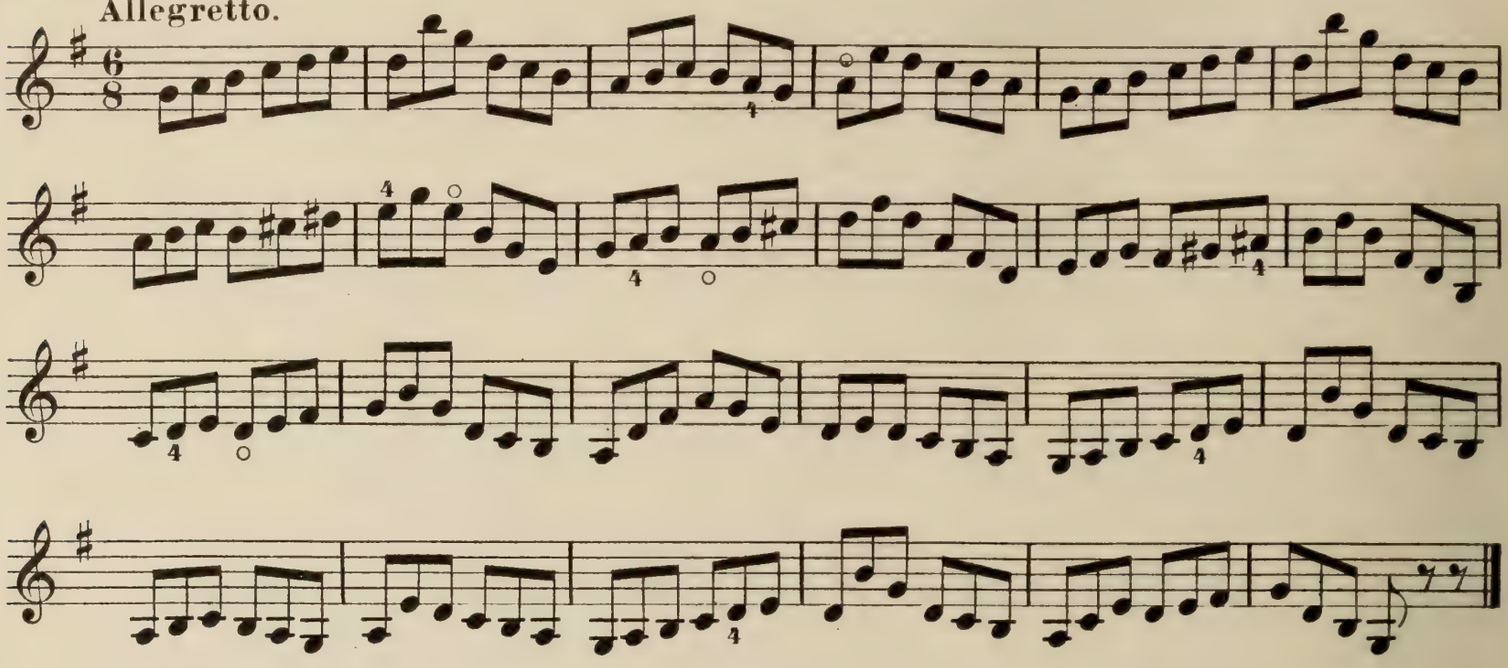
Studio di crome (tempo 6/8) con 91 differenti colpi d'arco.
Eseguire lo stesso studio in 5ª posizione.
(Vedi № 9.)

Study in quavers (eighth notes) in 6/8 time, with 91 changes in the bowing styles.
The same in the 5th position, See №9.

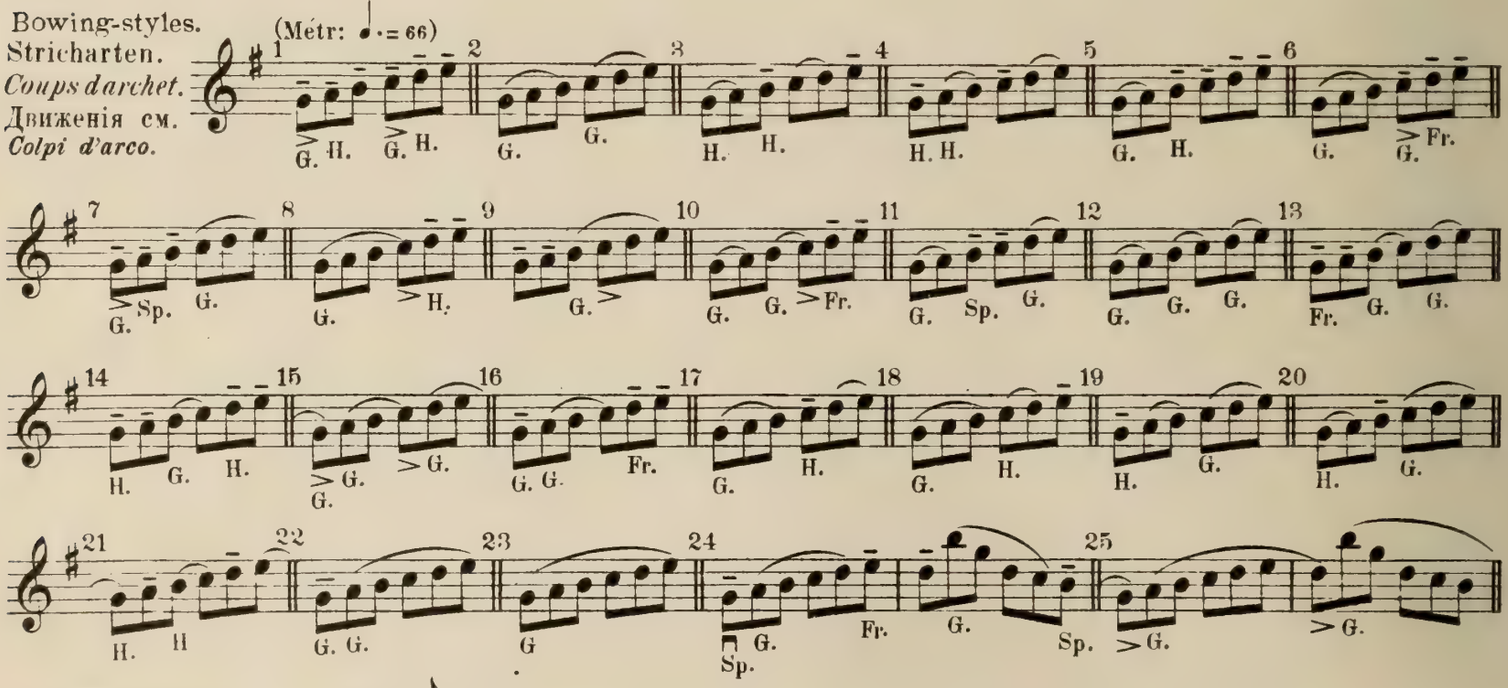
Etude en croches (mesure 6/8) avec 91 changements des coups d'archet.
La meme sur la 5me position voir №9.

Этюдъ осьмыми (въ 6/8 тактѣ) съ 91 перемѣнами движенія смычка.
Тоже самое на 5ой позиціи см. № 9.

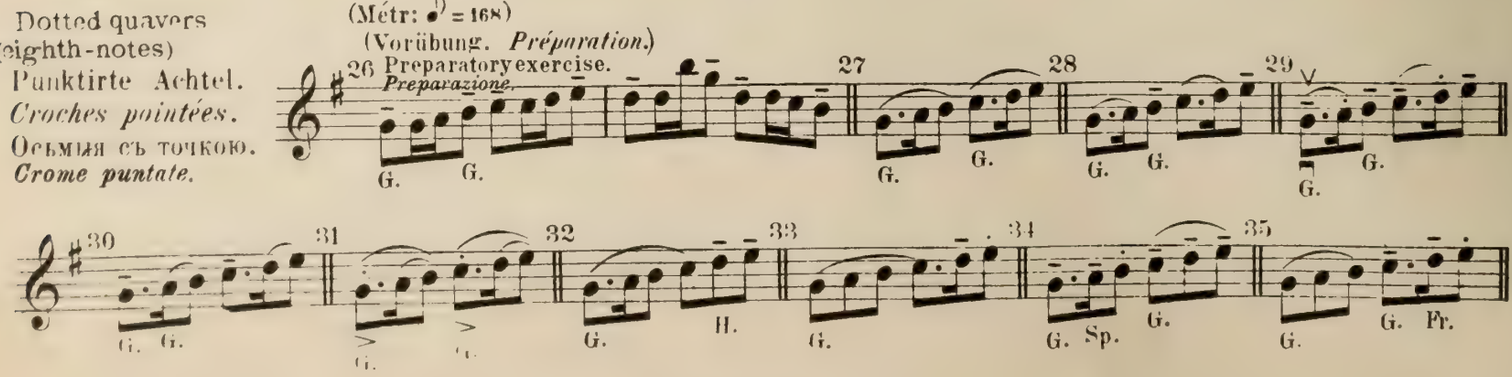
Allegretto.

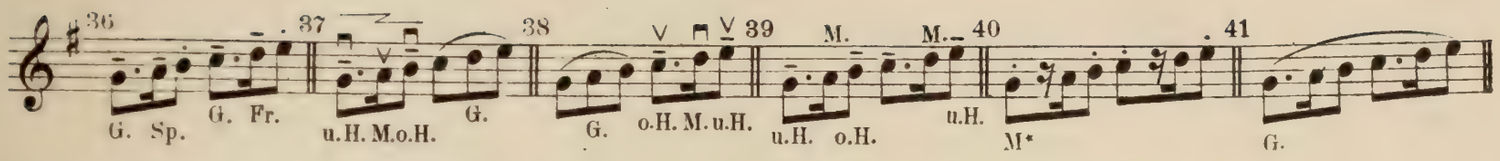


Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

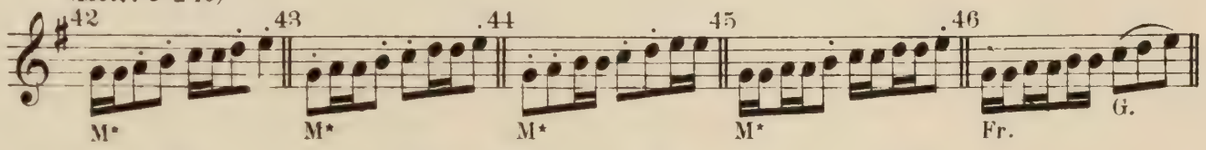


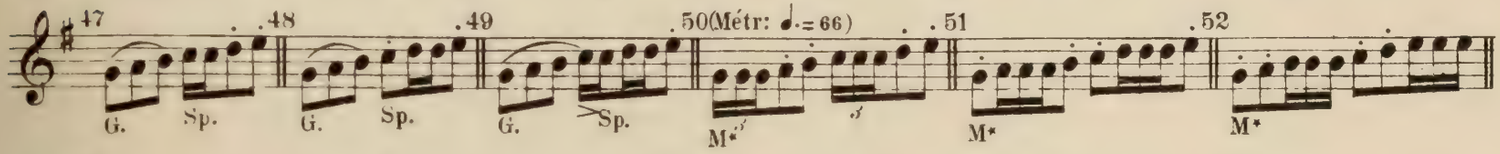
Dotted quavers (eighth-notes)
Punktirte Achtel.
Croches pointées.
Осьмыя съ точкою.
Crome puntate.

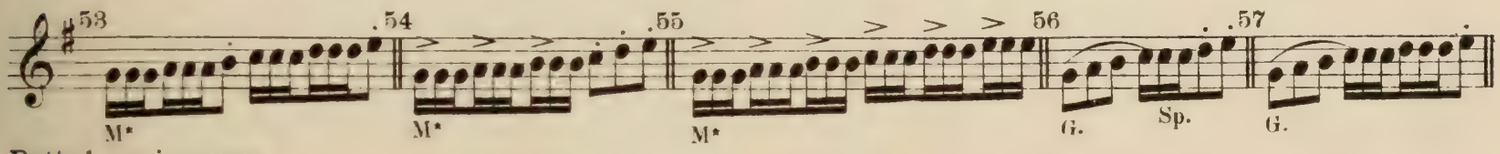




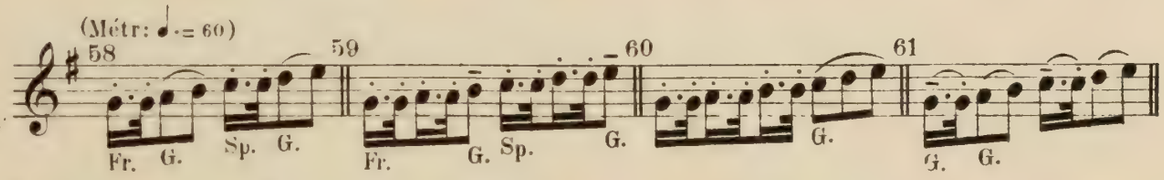
From the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.

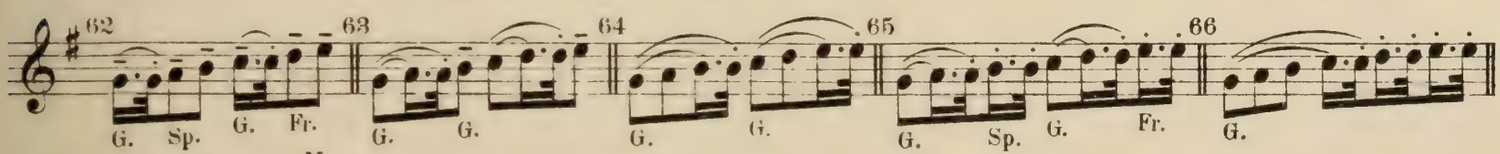


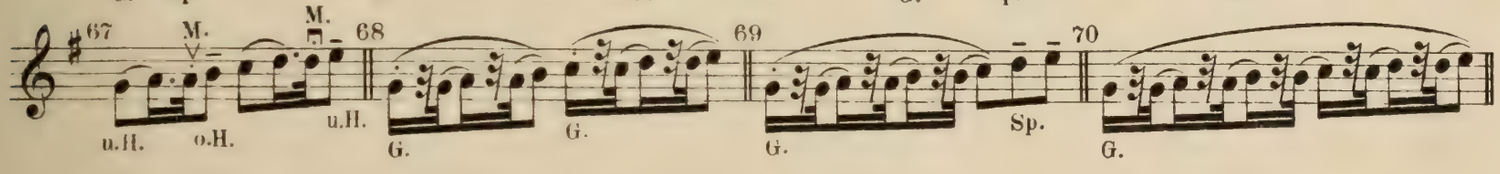




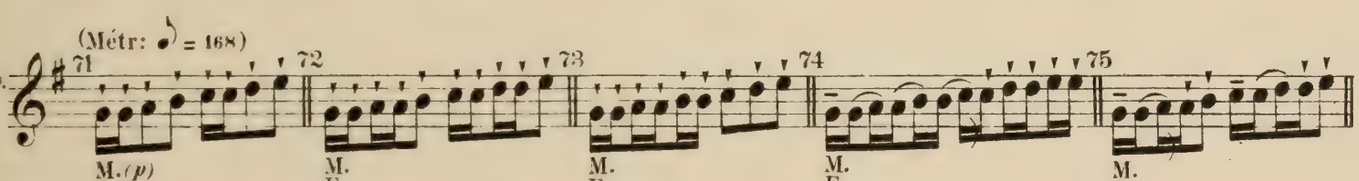
Dotted semiquavers
(Sixteenth-notes.)
Punktirte Sechzehntel.
Doubles croches pointées.
Шестнадцатыя съ точкою.
Semicrome puntate.

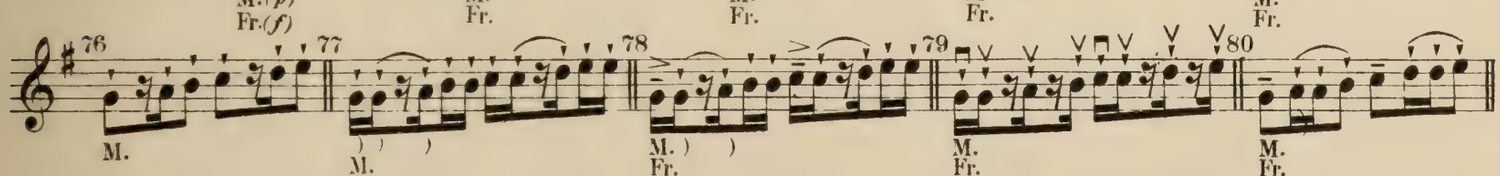


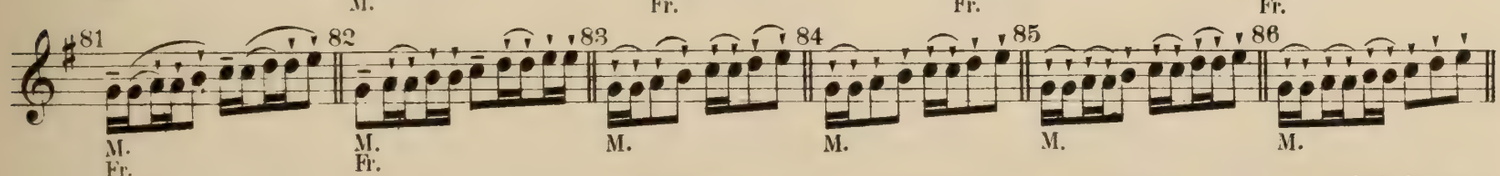




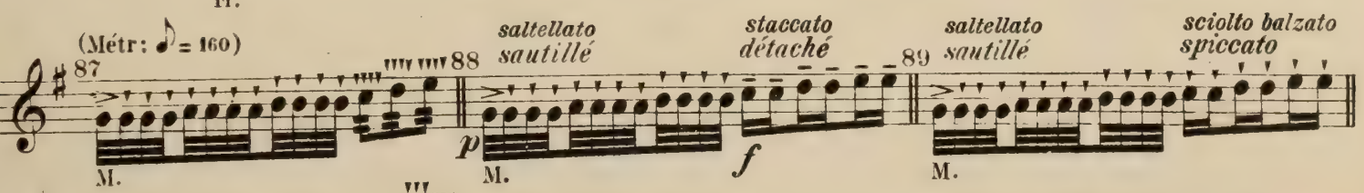
Sciolto balzato.
Spiccato.

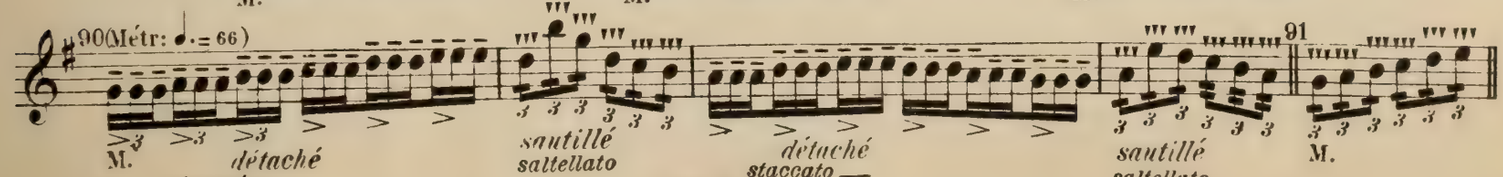






Saltellato.
Sautillé.





Anwendung der vorhergehenden Bogenübungen auf hohen Lagen.
Gli esercizi d'arco precedenti nelle posizioni superiori.

Employment of the foregoing bowing-exercises in the high positions.
Emploi des exercices d'archet précédents dans les positions élevées

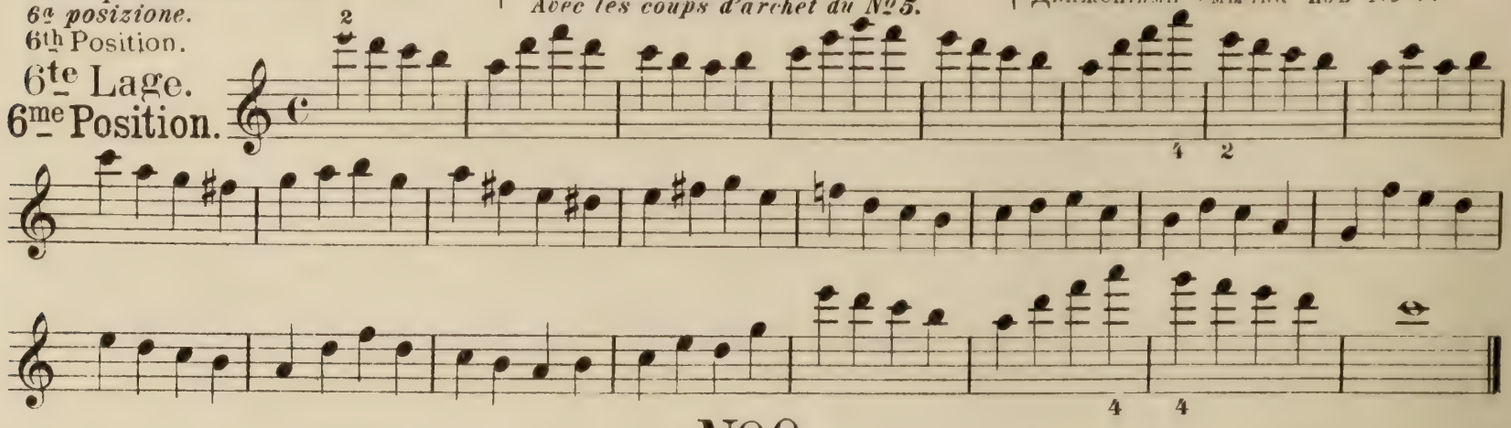
Примѣненіе предыдущихъ упражненій для смычка на высокихъ позиціяхъ.

No 8.

Mit Stricharten aus No 5.
Coi colpi d'arco del No 5.
6ª posizione.
6th Position.
6te Lage.
6me Position.

With the bowings of No 5.
Avec les coups d'archet du No 5.

Движеніями смычка изъ № 5.



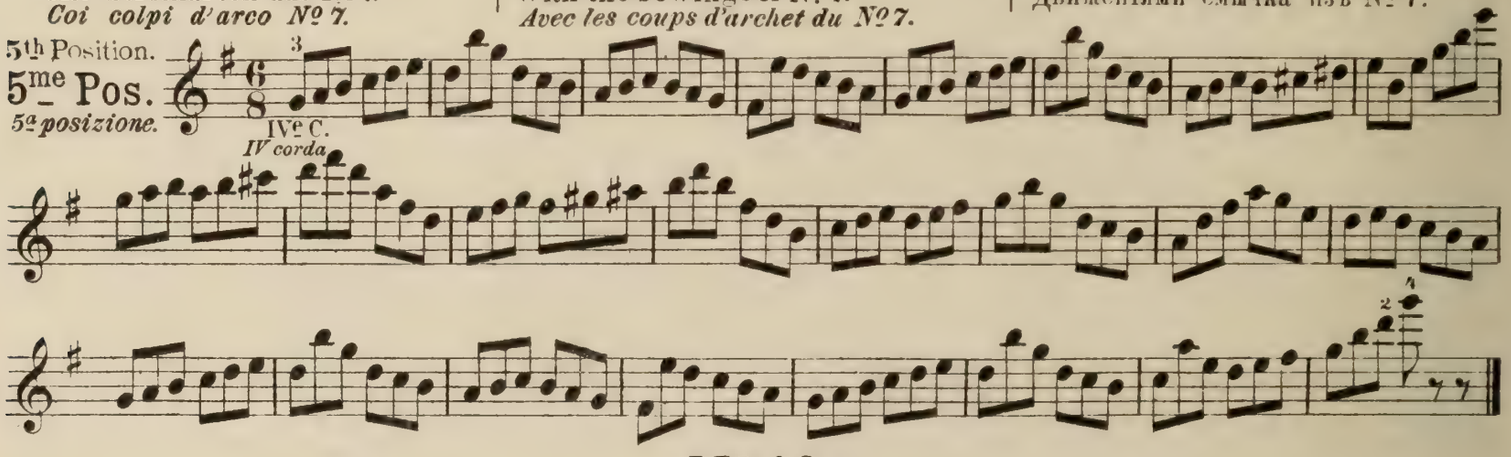
No 9.

Mit Stricharten aus No 7.
Coi colpi d'arco No 7.
5th Position.
5me Pos.
5ª posizione.

With the bowings of No 7.
Avec les coups d'archet du No 7.

Движеніями смычка изъ № 7.

IVe C.
IV corda



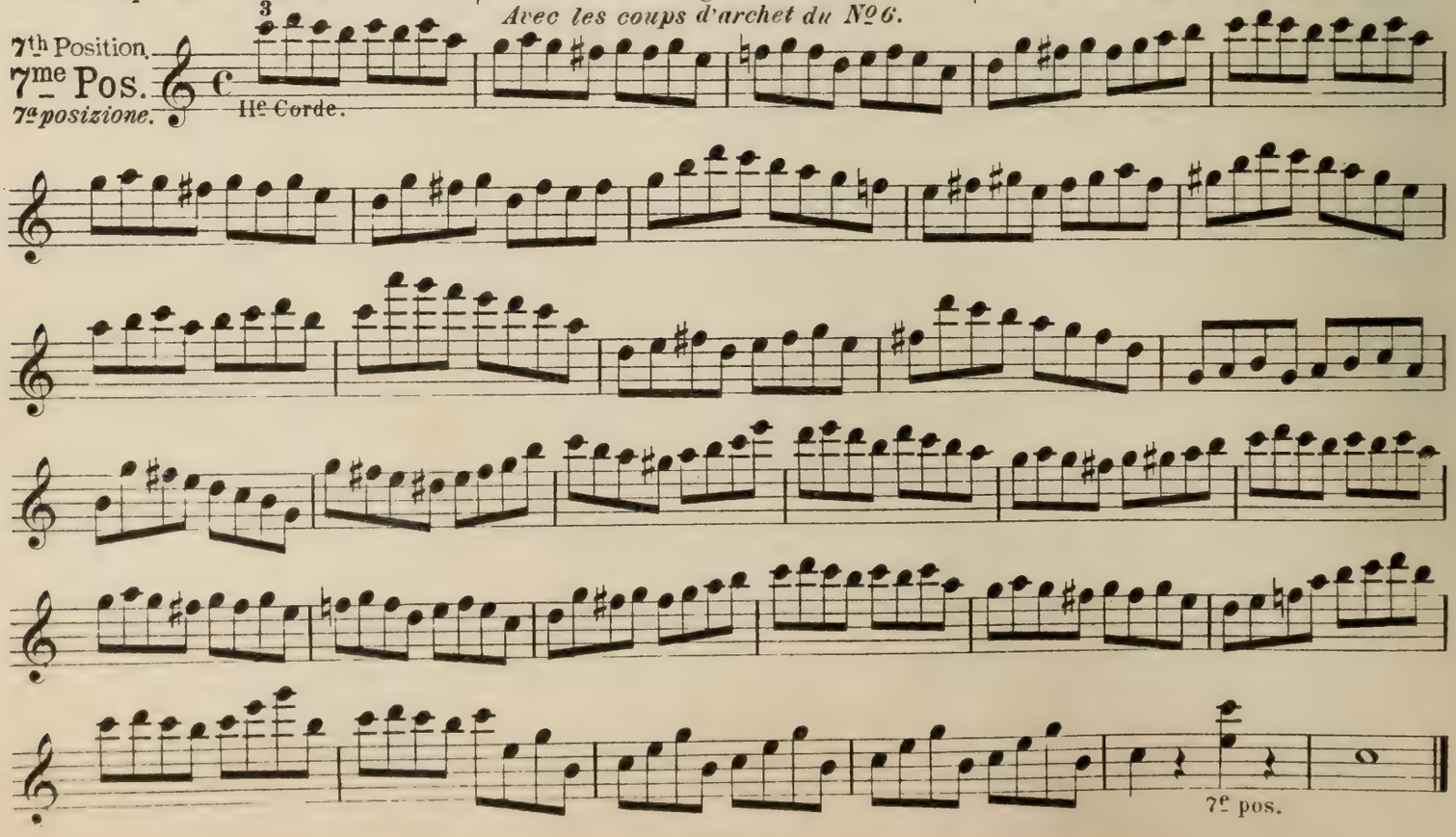
No 10.

Mit Stricharten aus No 6.
Coi colpi d'arco No 6.
7th Position.
7me Pos.
7ª posizione.

With the bowings of No 6.
Avec les coups d'archet du No 6.

Движеніями смычка изъ № 6.

IIe Corde.



Uebungen in gebrochenen Akkorden auf 3 und 4 Saiten mit Anwendung der vorhergehenden Bogenstrichübungen.
Esercizi di accordi arpeggiati sopra 3 e 4 corde applicandovi gli esercizi di colpi d'arco precedenti.

Exercises in arpeggios (broken chords) on 3 and 4 strings, using the preceding bowing-exercises.
Exercices en accords brisés sur 3 et 4 cordes en appliquant les exercises d'archet précédents.

Упражненія ломанными аккордами на 3хъ и 4хъ струнахъ съ примѣненіемъ предыдущихъ упражненій для смычка.

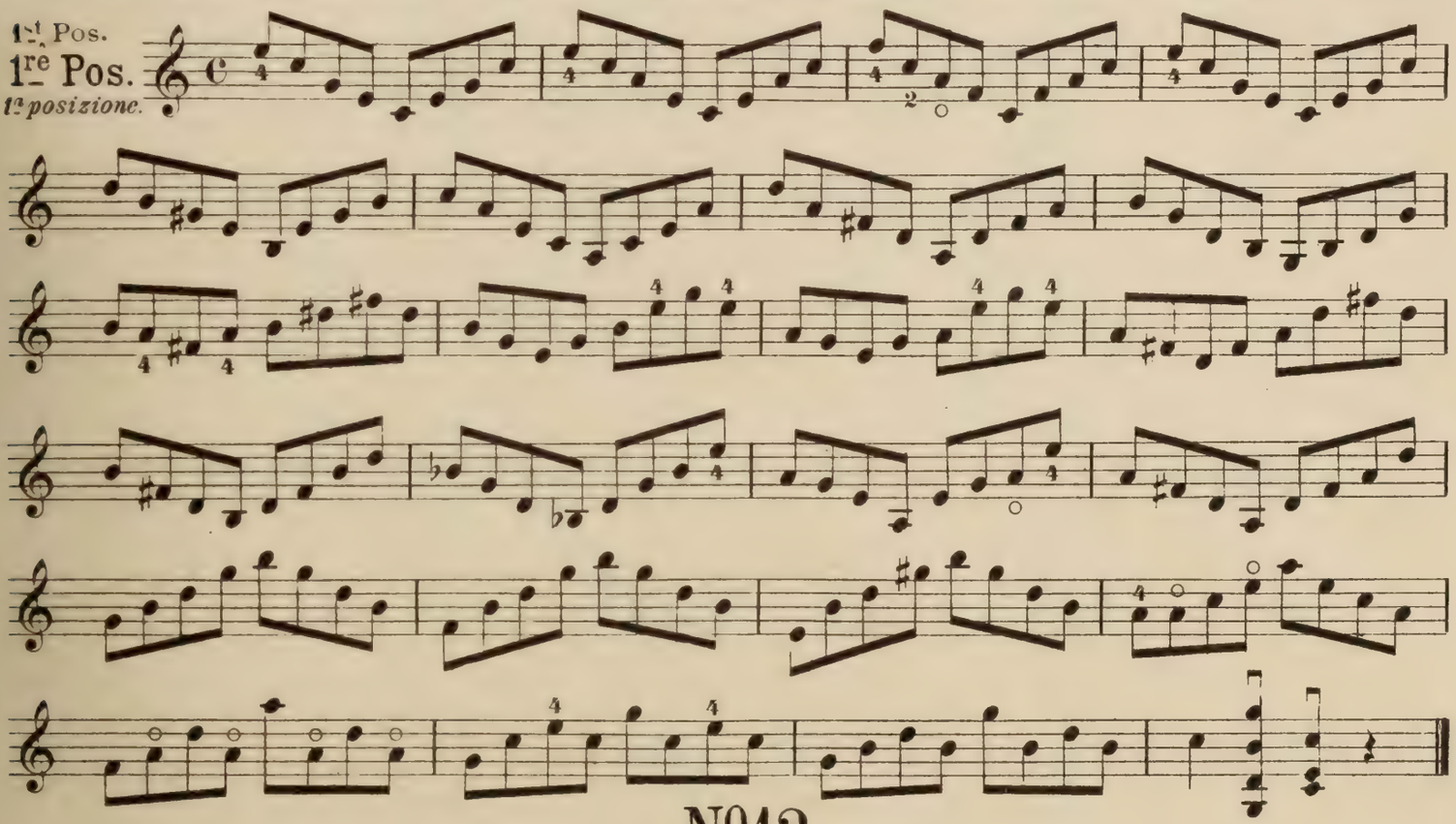
№11.

Mit Stricharten 1-198 aus №6.
Coi colpi d'arco 1-198 del №6.

With the bowings of 1 to 198 in №6.
Avec les coups d'archet 1-198 du №6.

Движеніями смычка 1-198 изъ №6.

1st Pos.
1re Pos.
1a posizione.



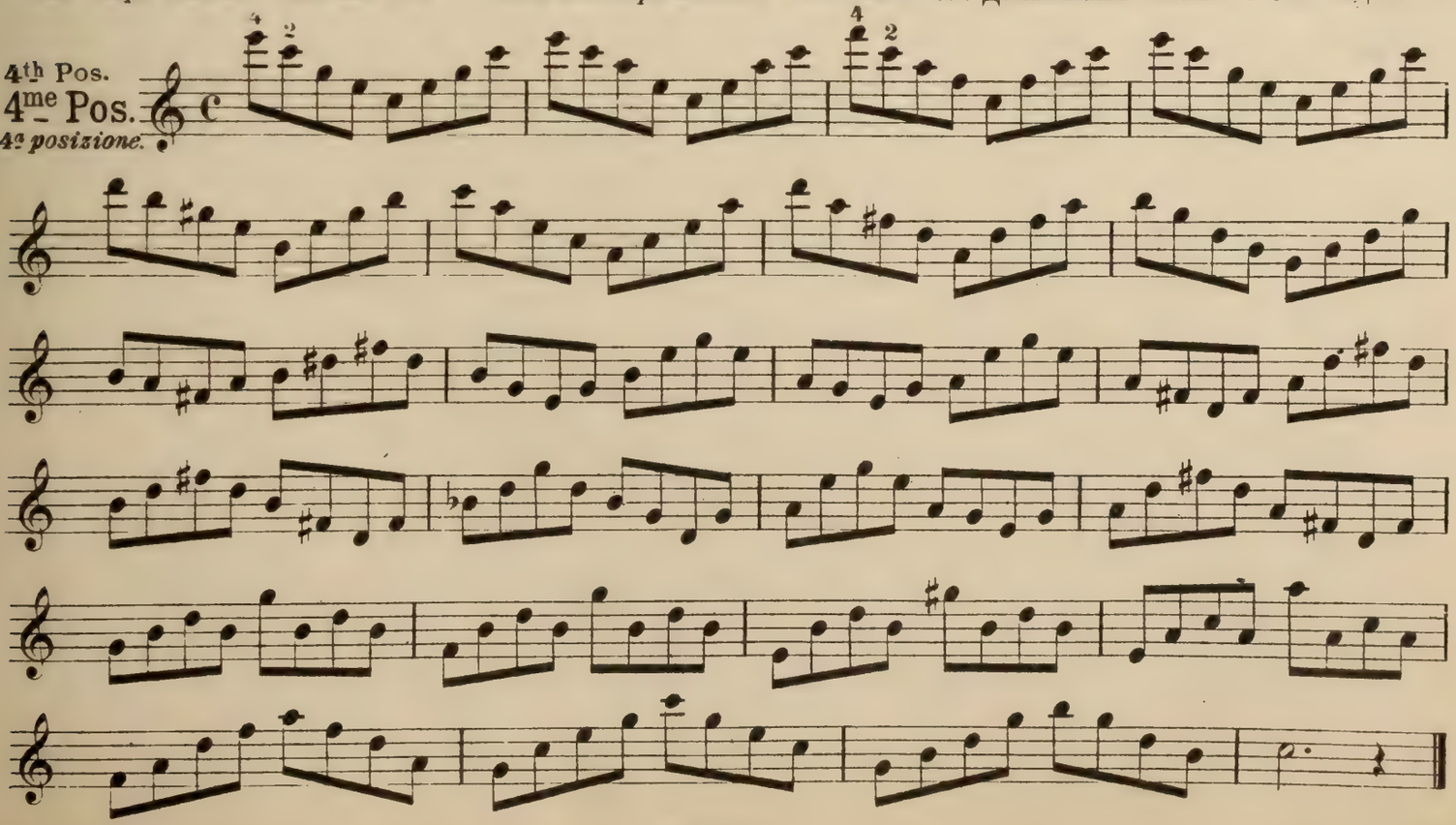
№12.

Mit Stricharten 1-198 aus №6.
Coi colpi d'arco 1-198 del №6.

With the bowings of 1 to 198 in №6.
Avec les coups d'archet 1-198 du №6.

Движеніями смычка 1-198 изъ №6.

4th Pos.
4me Pos.
4a posizione.



SOEBEN ERSCHIENEN! JUST PUBLISHED!

MORCEAUX CHOISIS

ALBUM MODERNE

BRÜLL, Spanischer Tanz.
CUI, Etude Fantaisie.
MAHLER, Caprice.
ARENSKY, Esquisse.
BORODINE, Mazurka.
GRÜNFELD, Danse hongroise.
NEDBAL, Fleurs de Vienne. Valse.
RÉE, Gavotte humoresque.
RACHMANINOFF, Romance.
MEYER-HELMUND, Moment musical.
LIADOW, Valse..
BASS, Danse slave.
REINECKE, Wasserlilie.
FOERSTER, Liebeslied.
FORINO, Menuet.
WILM, Sans repos.

POUR PIANO

M. 2.50 n.
2/6 net.

MORCEAUX CHOISIS

ALBUM MODERNE

D'AMBROSIO, Aubade.
DRDLA, Deuxième Mazurka.
" Danse hongroise Nº 6.
HUBAY, Souvenir.
RIEDING, Petite Ballade.
JENKINSON, Mazurka.
GOSSEC, Gavotte.
SITT, Romanesca.
WILHELMY, Albumblatt.
MAHLER, Serenata.
TELLIER, Plainte d'amour.
SQUIRE, Consolation.

POUR
VIOLON ET PIANO

M. 2.50 n.
3/_ net.

MORCEAUX CHOISIS

ALBUM MODERNE

AMBROSIO, Rêverie.
HAUSER, Wiegenlied.
JENKINSON, Elfentanz.
RAHN, Lied ohne Worte.
SCHYTTE, Berceuse.
SITT, Barcarolle.
SQUIRE, Consolation.
TELLIER, Plainte d'amour.
HÄNDEL, Largo.

POUR
VIOLONCELLE
ET PIANO

M. 2._ n.
2/_ net.

BOSWORTH & Cº LEIPZIG.
LONDON. WIEN. ZÜRICH. BRUXELLES.
NEW YORK, T. B. Harms Cº

Nr. 802

Printed at Leipzig.

Original Ausgabe.

O. ŠEVČÍK

Meisterwerke für Violine

Op. 1. Schule der Violintechnik. Netto.
Heft I. M. 5.– II. 6.– III. 4.– IV. 5.– netto.

Op. 2. Schule der Bogentechnik. Heft I. M. 2.– II. 2.–
III. 1.50 IV. 1.50 V. 2.– VI. 1.50 Übungsthemen separat M. 2.– n.

Op. 3. Vierzig Variationen in leichtem Stil ..... M. 2.– n.
Klavierbegleitung hierzu ..... M. 4.50 n.

Op. 6. Violinschule für Anfänger (Halbton-System)
Heft I. II. III. IV. V. VI. VII. ..... à M. 1.– n.
Ergänzung zu Op. 6: Melodienbuch M. 1.– n.

Op. 7. Triller-Vorstudien Heft I. II. ..... à M. 3.50 n.

Op. 8. Lagenwechsel u. Tonleiter-Vorstudien. ..... M. 3.– n.

Op. 9. Doppelgriff-Vorstudien ..... M. 3.– n.

KOMPLETTE BÄNDE.

Op. 1	broschiert M. 11.– n.	Gebunden M. 12.– n.
Op. 2. 3	broschiert M. 7.– n.	Gebunden M. 8.– n.
Op. 6	broschiert M. 6.– n.	Gebunden M. 8.– n.
Op. 6 Bd. I. II.	broschiert à M. 3.– n.	
Op. 7. 8. 9	broschiert M. 7.– n.	Gebunden M. 8.– n.

Tonleitern und Akkorde. ..... M. 2.50 n.

Der kleine Ševčík. Neue Elementar-Violinschule kplt. M. 2.50 n.
Heft I. II. III. ..... à M. 1.– n.

VIOLONCELLO-AUSGABE:

Ševčík-Feuillard, Op. 2. Schule der Bogentechnik.
Heft I. M. 2.– II. 2.– III. 1.50 IV. 1.50 V. 2.– VI. 1.50 netto.
Übungsthemen separat ..... M. 2.– n.
——— Op. 3. Vierzig Variationen ..... M. 2.– n.
Klavierbegleitung hierzu. ..... M. 4.50 n.

Op. 2 u. 3 kplt. gebunden M. 8.– n.

LONDON, W. 8, Heddon St. Regent St.
ZÜRICH, Theaterstr. 6
BOSWORTH & Co
BRÜSSEL.
LEIPZIG, Roßplatz 3
WIEN I, Wollzeile 39
NEW YORK. T. B. Harms Co ◇ RUSSLAND. Anna Ševčík

Publ. by Bosworth & Co Leipzig.

No. 845

Printed at Leipzig

ERSTE ABTHEILUNG. (Heft II.) | PART I. (Section II.)

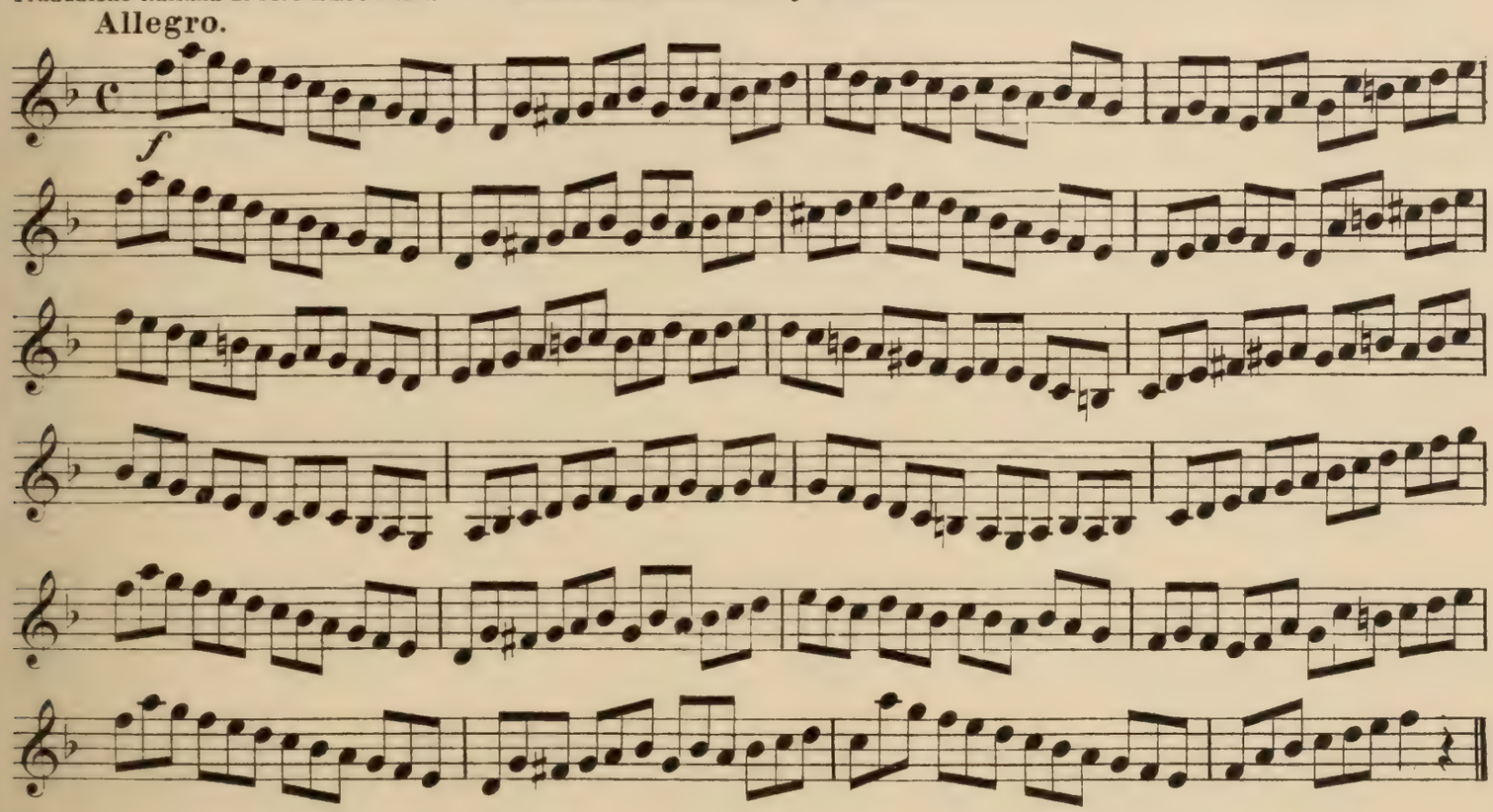
PARTE I. (fascicolo II.) | *PREMIÈRE PARTIE (Cahier II).* | ПЕРВАЯ ЧАСТЬ (Тетрадь II).

№13.

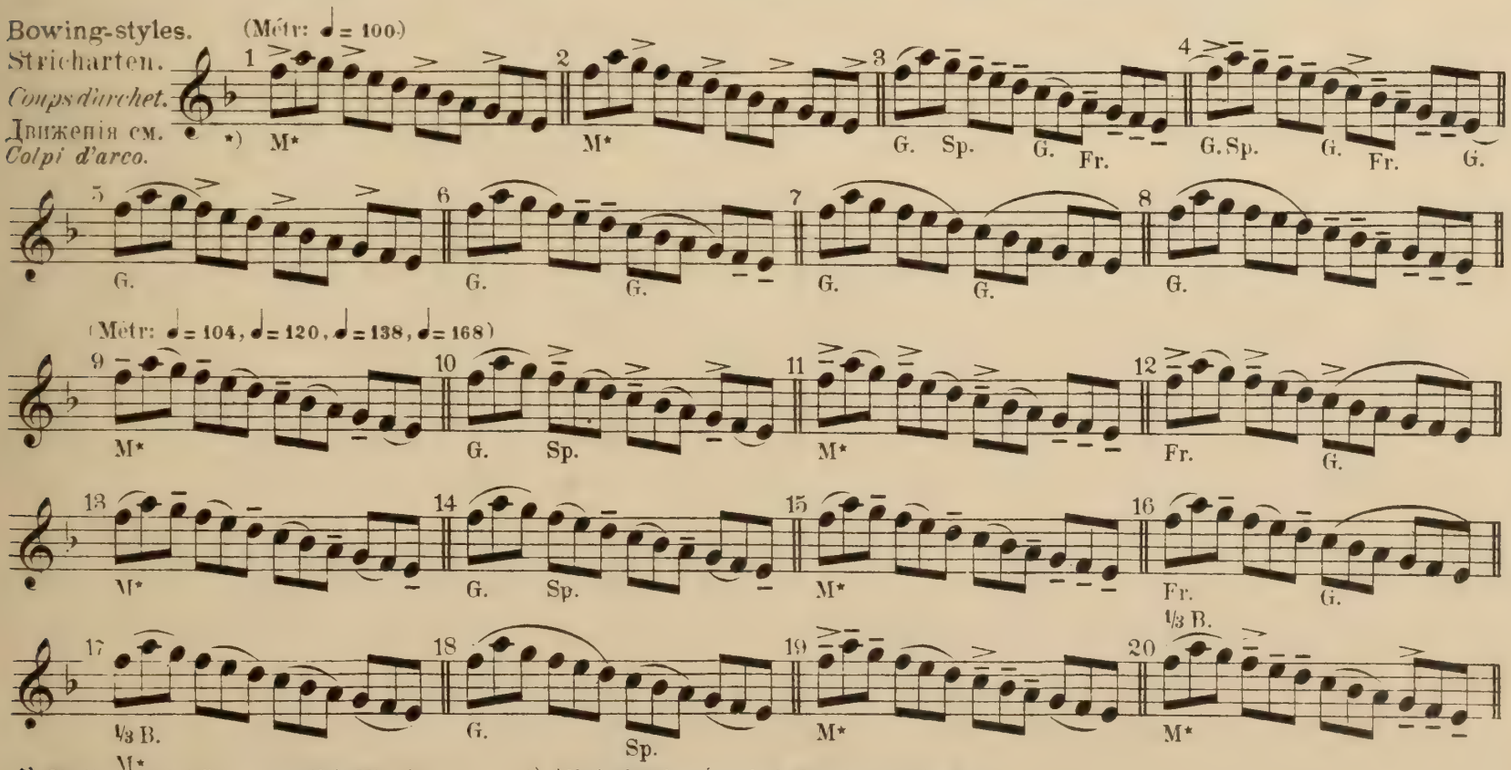
Etude in Triolen mit 105 Veränderungen des Bogenstriches.
Dieselbe auf der 7ten Lage siehe № 26.
Studio di terzine con 105 cambiamenti di colpi d'arco.
Lo stesso studio in 7a posizione, vedi № 26.
Traduzione italiana di M. PÉLISSIER.

Studies in Triplets with 105 changes of style in bowing.
The same in the 7th Position, see № 26.
Etude en triolets avec 105 changements des coups d'archet
La même sur la 7me position, voir № 26.
Edited and translated by H. Brett.

Этюдъ тріолями съ 105 перемѣнами движенія смычка.
Тоже самое на 7ой позиціи см. № 26.



Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

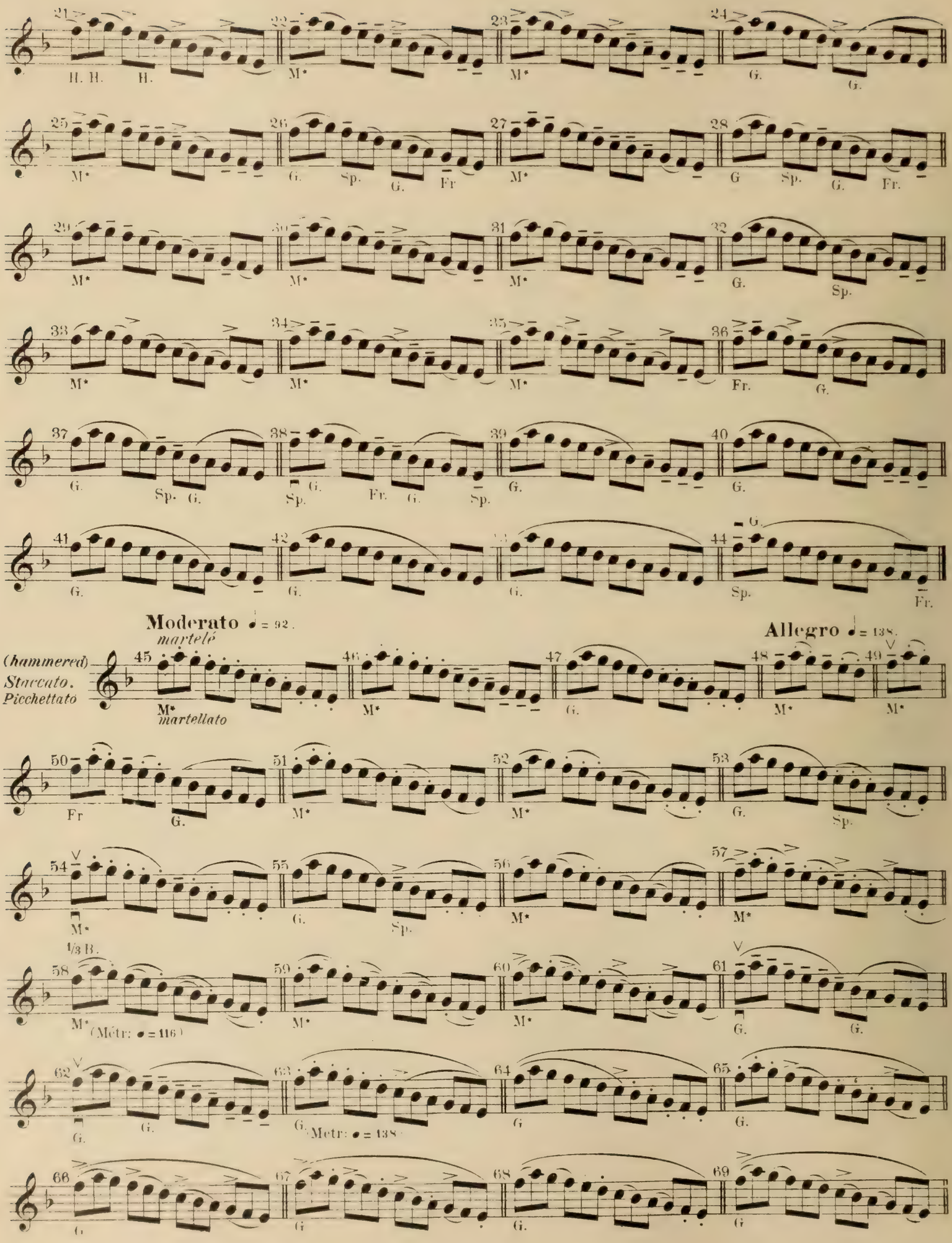


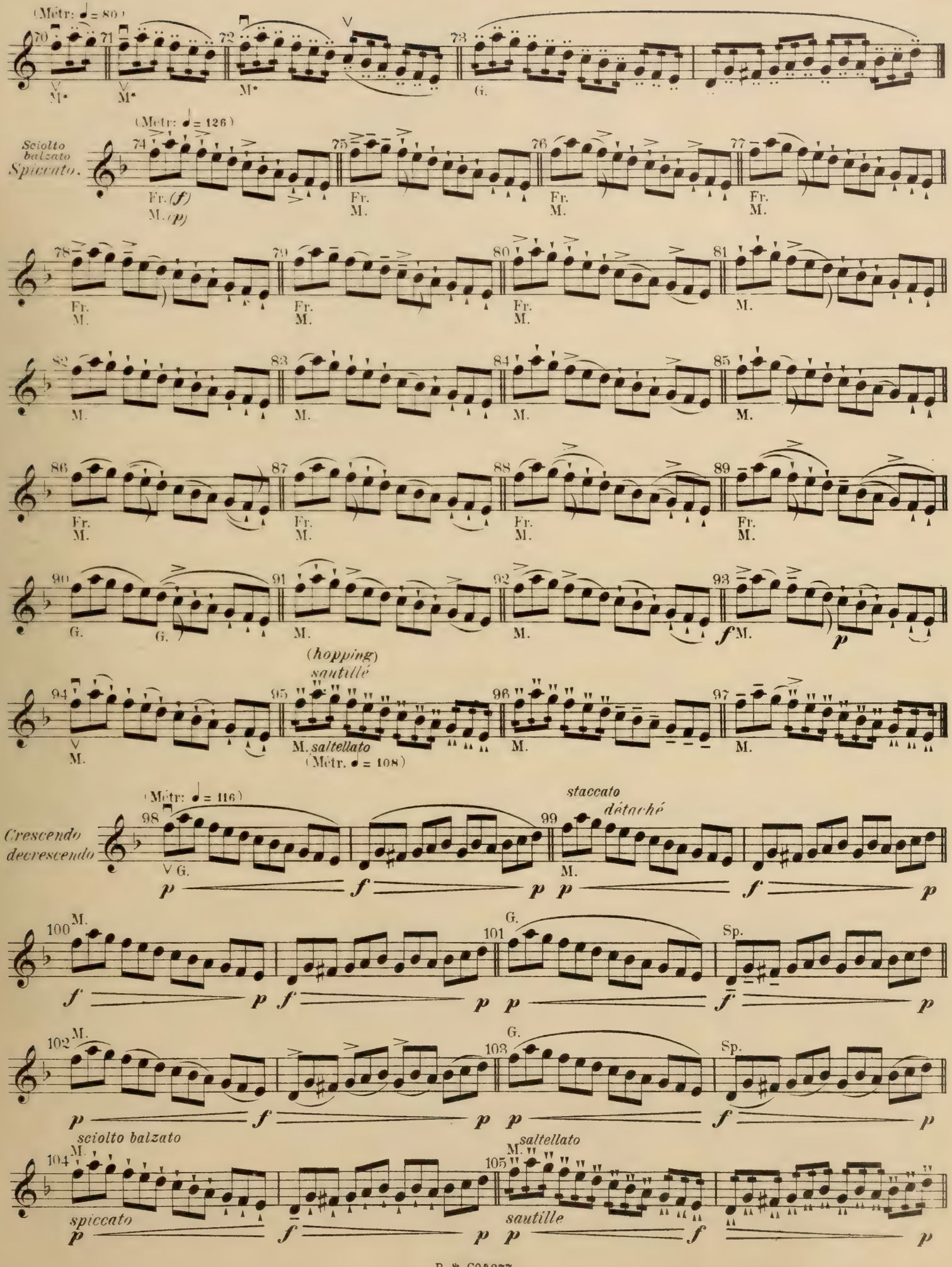
*) *Studiare i colpi d'arco segnati da M* col mezzo dell' arco, sulla punta e sul tallone.*
) Alle mit M bezeichneten Stricharten in der Mitte, an der Spitze und am Frosch üben.

) All the bowings marked M to be practiced in the middle, at the tip and at the frog (nut or heel)
*) *Travaillez les coups d'archet marqués de M* du milieu, de la pointe et du talon.*

) Движенія смычка, обозначенныя M, играть серединою, концомъ и у колодочки.

Copyright 1901 by Bosworth & Co


Moderato ♩ = 92.
marteló
Allegro ♩ = 138.
(hammered)
Staccato.
Picchettato
martellato
1/3 B.
(Metr: ♩ = 116.)
(Metr: ♩ = 138.)


(Métr: ♩ = 80)
70 71 72 73
M. M. M. G.
(Métr: ♩ = 126)
Sciolto balzato
Spiccato.
74 75 76 77
Fr. (f)
M. (p)
Fr. M.
78 79 80 81
82 83 84 85
86 87 88 89
90 91 92 93
G. G. M. M. f M. p
(hopping)
saltillé
94 95 96 97
M. M. saltellato M. M.
(Métr. ♩ = 108)
(Métr: ♩ = 116)
Crescendo decrescendo
98 99
staccato
détaché
V G. M.
p f p p f p
100 101 Sp.
M. G.
f p f p p f p
102 103 Sp.
M. G.
p f p p f p
sciolto balzato
104 105
M. M. saltellato
spiccato
sautille
p f p p f p

№14.

Etude in Triolen (3/4 Takt) mit 77 Veränderungen des Bogenstriches.
Dieselbe auf der 4ten Lage siehe № 25.
Studio di terzine (battuta 3/4) con 77 cambiamenti di colpi d'arco.
Lo stesso studio in 4a posizione, vedi №25.

Study in Triplets(3/4-time) with 77 changes of style in bowing.
The same in the 4th Position, see №25.
Etude en triolets (mesure 3/4) avec 77 changements des coups d'archet.
La même sur la 4me position, voir № 25.

Этюдъ тріолями (въ 3/4 тактѣ) съ 77 перемѣнами движенія смычка.
Тоже самое на 4ой позиціи см. № 25.

Allegro.

f

decresc. *p*

pizz.

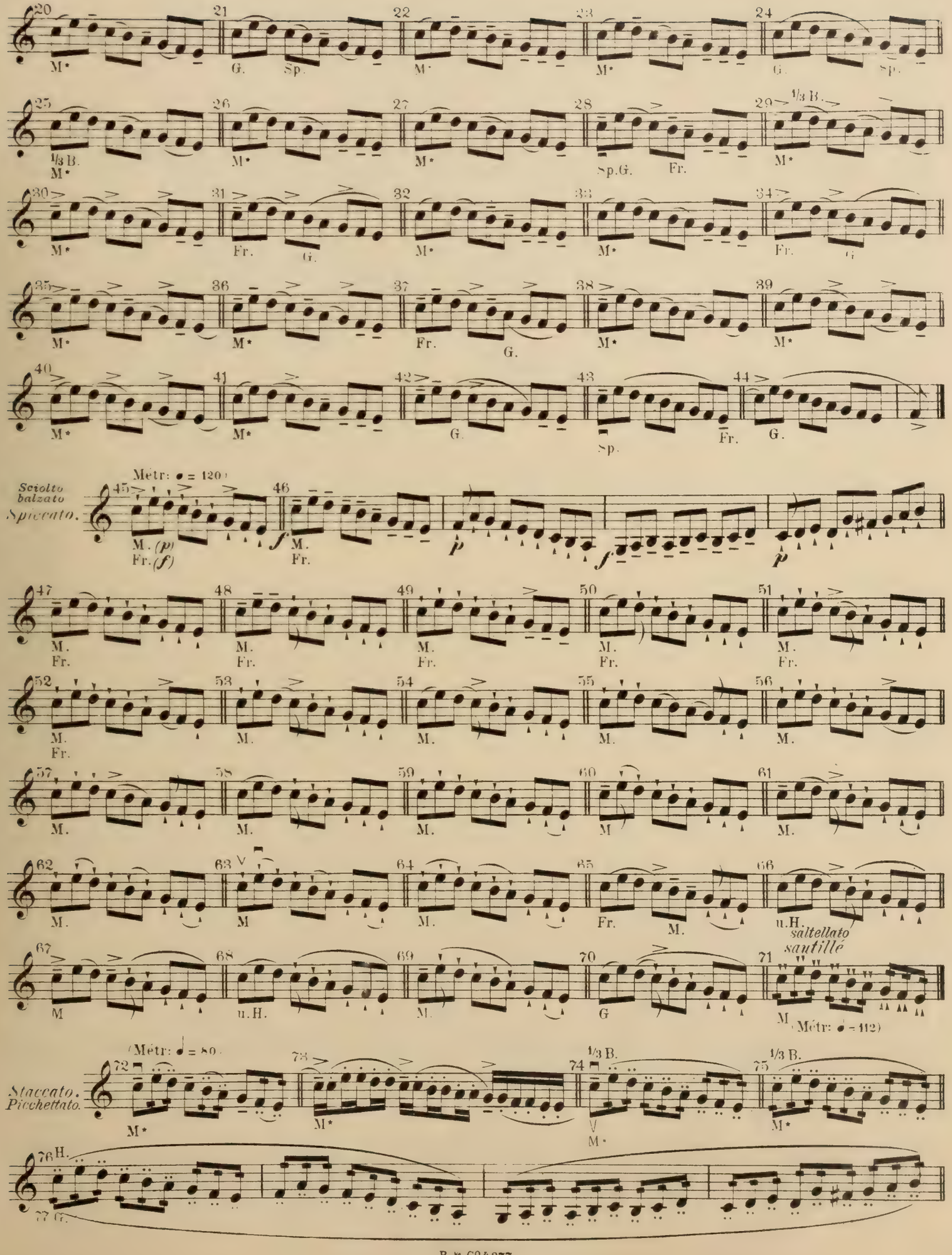
Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

(Métr: ♩ = 100)

1 M* 2 M* 3 G. Sp. 4 Fr. G. Sp.
5 G. 6 G. G. 7 G. G. 8 G. G. 9 G. G.
10 Fr. G. 11 G. 12 G. 13 G. 14 G.

(Métr: ♩ = 112, ♩ = 126, ♩ = 144)

15 M* 16 G. Sp. 17 M* 18 M* 19 G. Sp.


Sciolto balzato
Spiccato.
Métr: ♩ = 120
saltellato
sautillé
Métr: ♩ = 112
Staccato.
Picchettato.
Métr: ♩ = 80

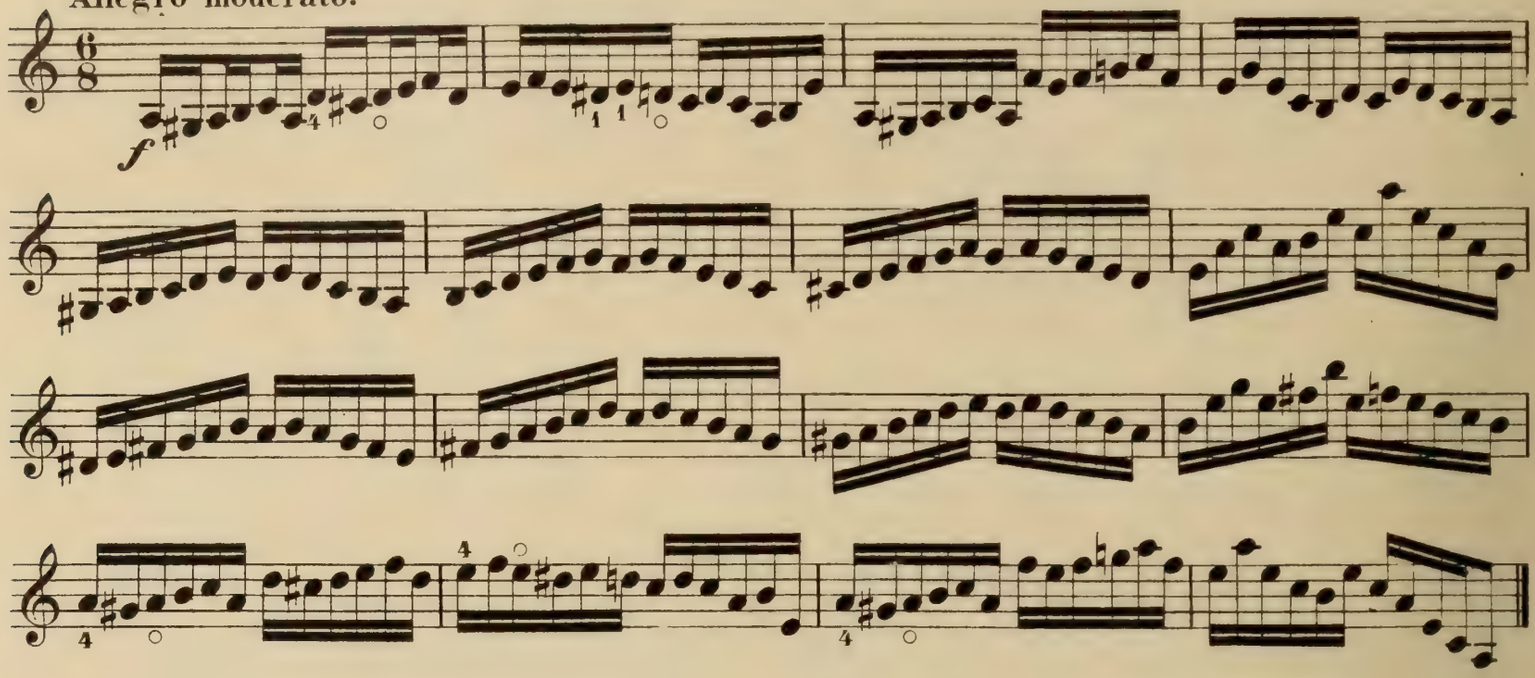
№15.

Etude in Sechzehnteln (6/8 Takt) mit 64 Veränderungen des Bogenstriches.
Dieselbe auf der 4ten Lage siehe № 27.
Studio di semicrome (battuta 6/8) con 64 cambiamenti di colpi d'arco.
Lo stesso studio in 4ª posizione, vedi №27.

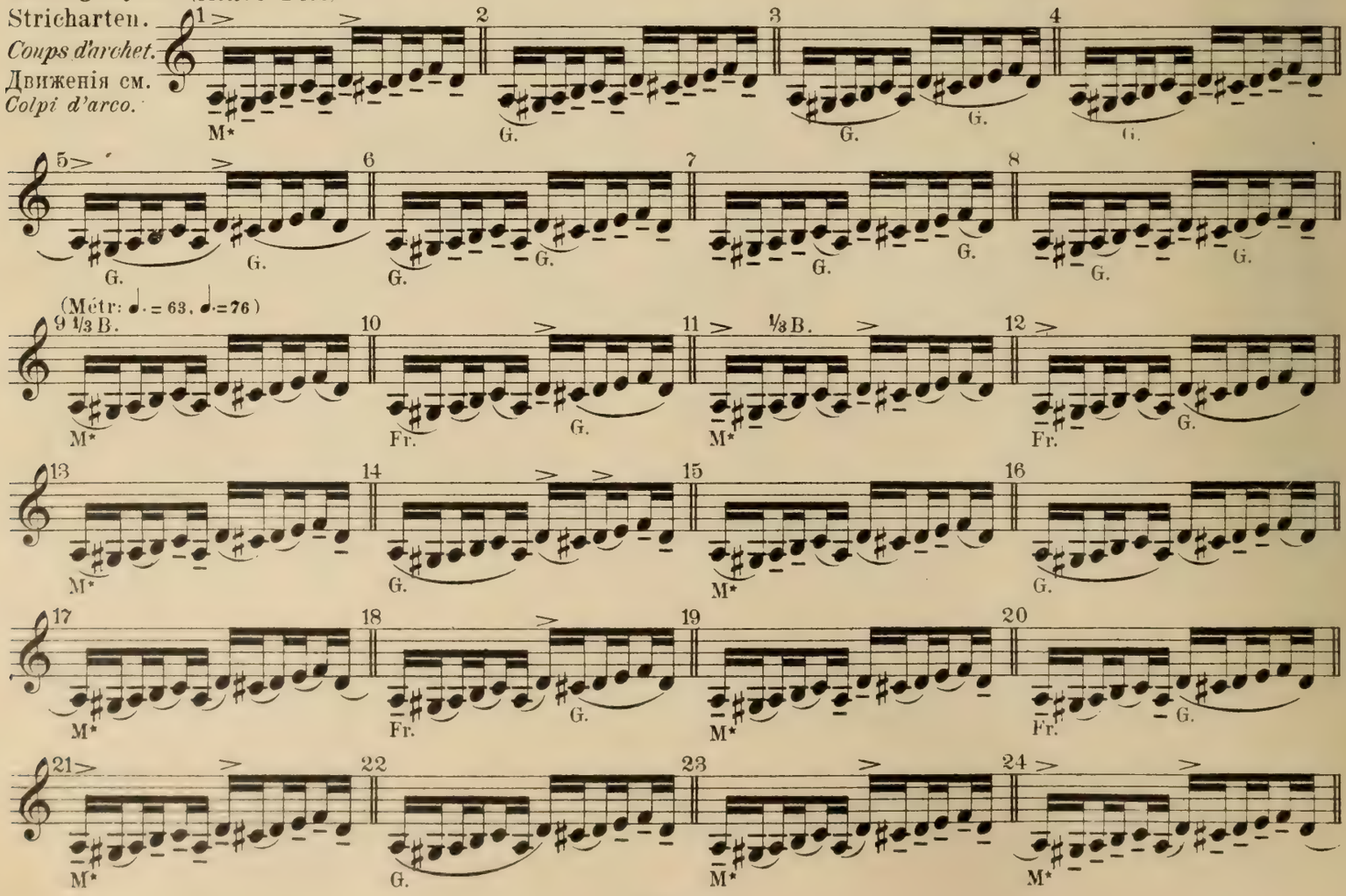
Study in semiquavers (16th notes) (in 6/8 -measure) with 64 changes of style in bow.
The same in the 4th Position, see № 27.
Etude en doubles croches (mesure 6/8) avec 64 changements des coups d'archet.
La même sur la 4me position, voir № 27.

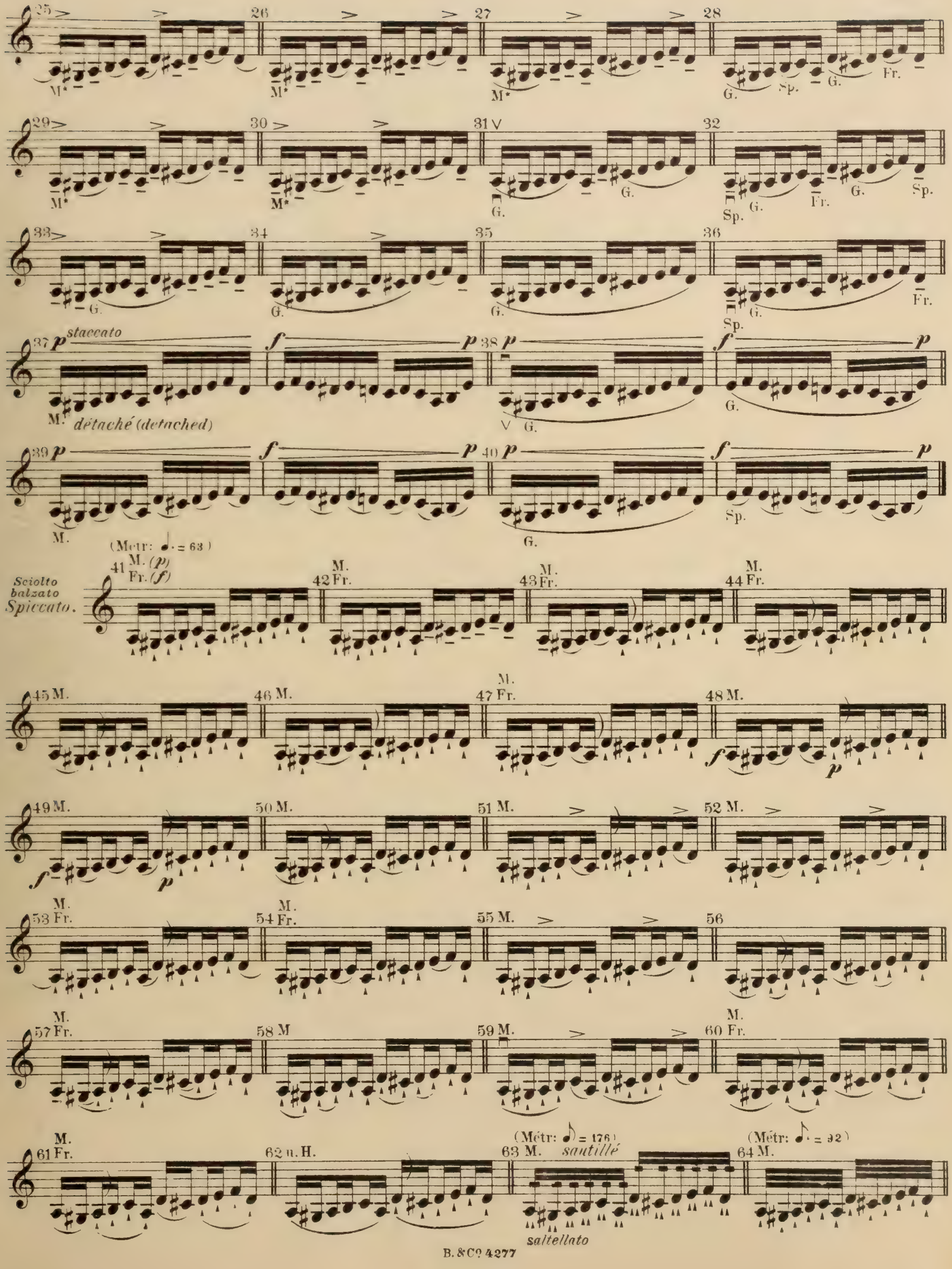
Этюдъ шестнадцатыми (въ 6/8 тактѣ) съ 64 перемѣнами движенія смычка.
Тоже самое на 4ой позиціи см. № 27.

Allegro moderato.



Bowing-styles. (Métr: ♪ = 152)
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.




25 26 27 28
29 30 31 32
33 34 35 36
37 staccato 38
détaché (detached)
39 40
(Metr: ♩. = 63)
41 M. (p) Fr. (f) 42 43 44
Sciolto balzato Spiccato.
45 46 47 48
49 50 51 52
53 54 55 56
57 58 59 60
61 62 n. H. 63 64
(Metr: ♪ = 176)
sautillé
saltellato
(Metr: ♩. = 92)

N°. 16.

Etude in Sechzehnteln (3/4 Takt) mit 68 Veränderungen des Bogenstriches.

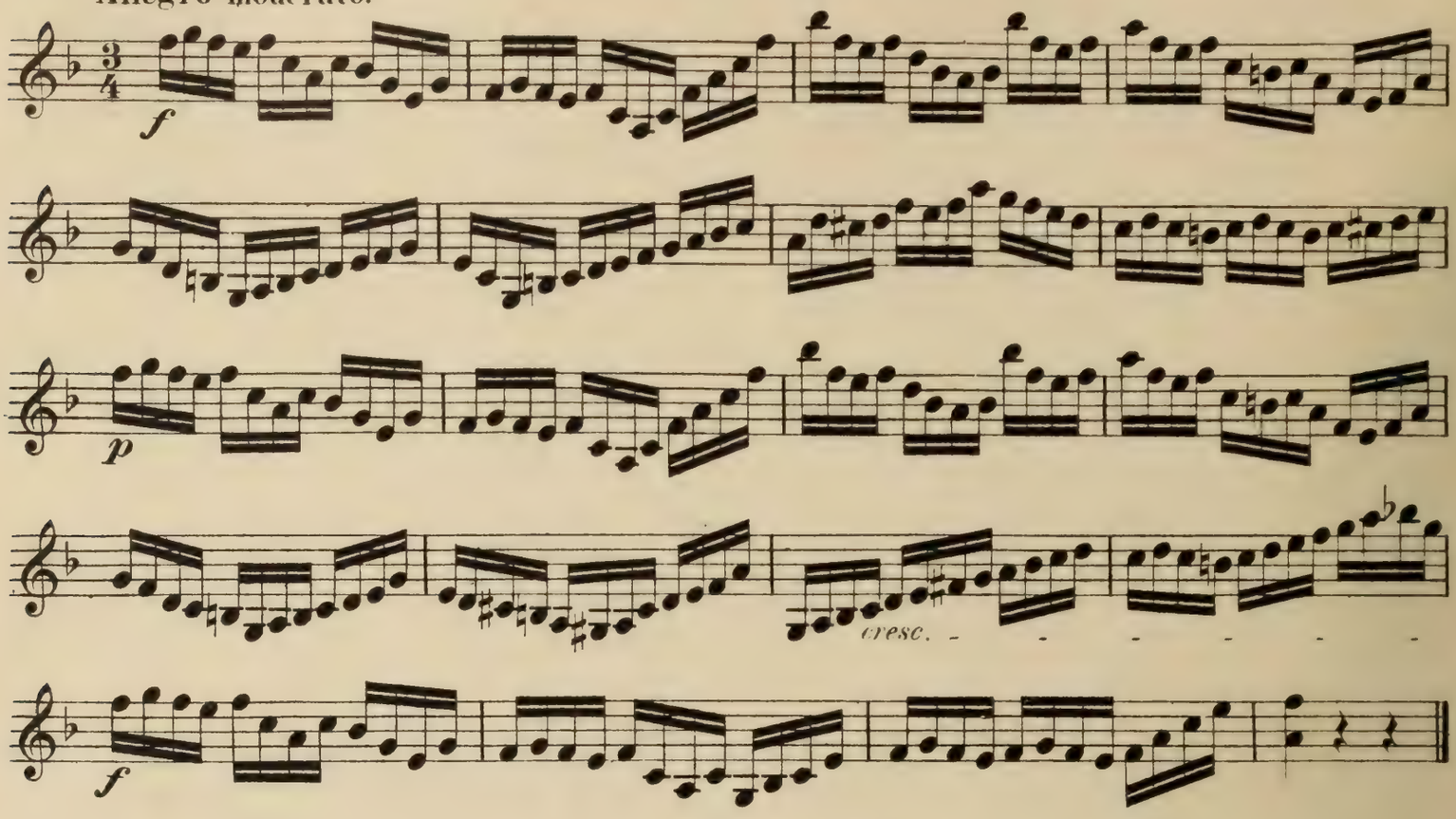
Studio di semicrome (battuta 3/4) con 68 cambiamenti di colpi d'arco.

Study in semiquavers (16th notes, - in 6/8 time) with 68 changes of style in bowing.

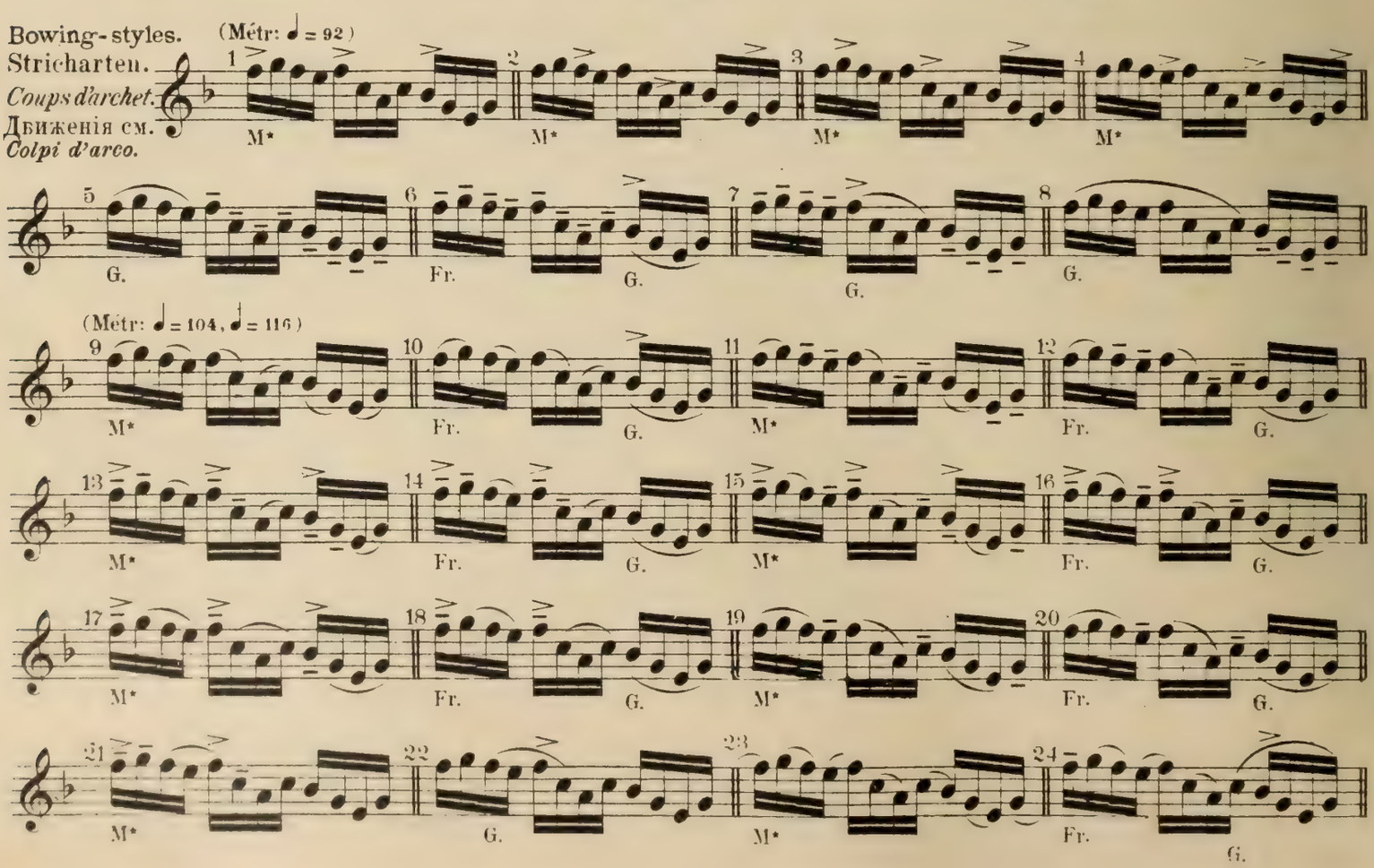
Etude en doubles croches (mesure 3/4) avec 68 changements des coups d'archet.

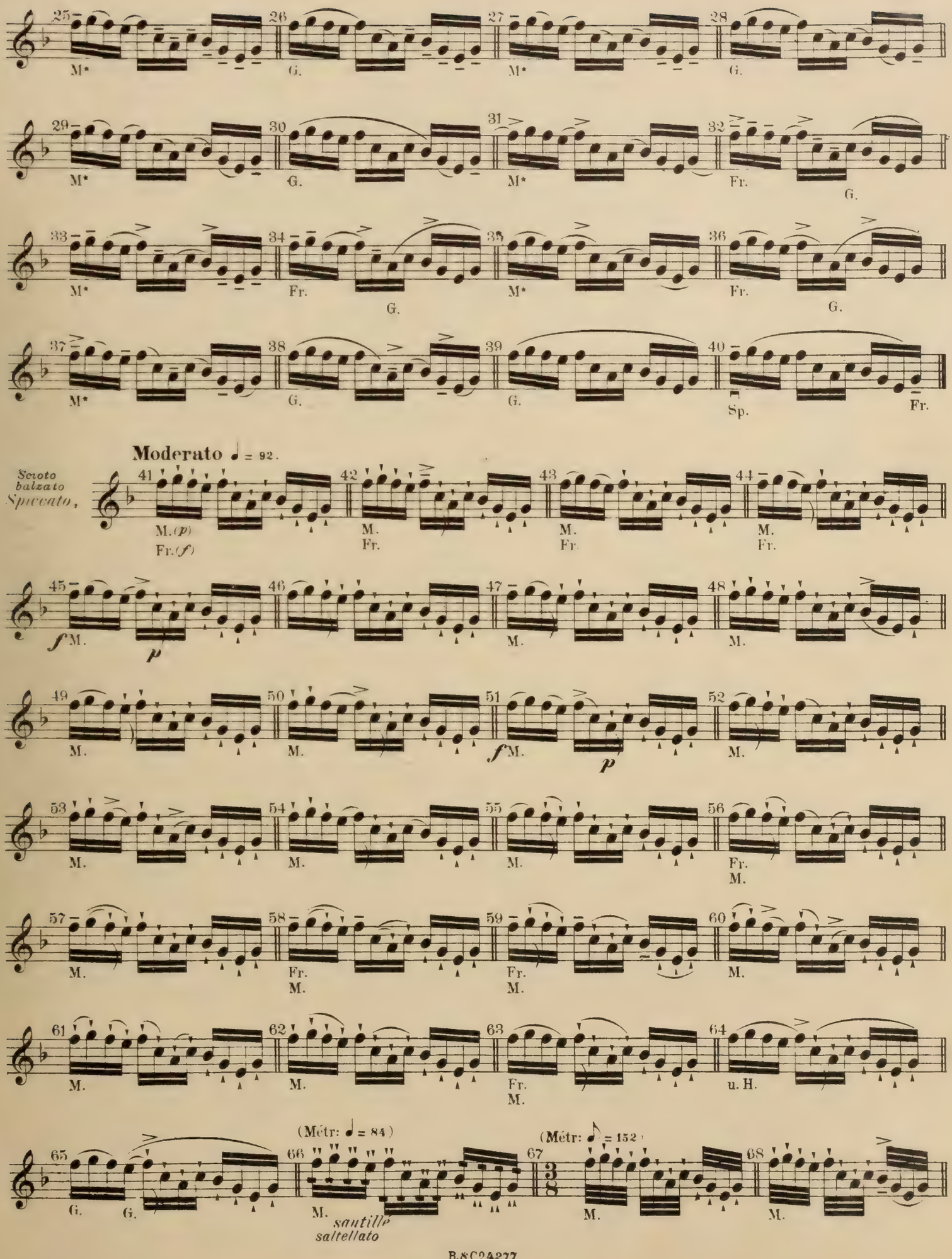
Этюдъ шестнадцатыми (въ 3/4 тактѣ) съ 68 перемѣнами движенія смычка.

Allegro moderato.



Bowing-styles.
Strichar ten.
Coups d'archet.
Движенія см.
Colpi d'arco.




25 M*
26 G.
27 M*
28 G.
29 M*
30 G.
31 M*
32 Fr. G.
33 M*
34 Fr. G.
35 M*
36 Fr. G.
37 M*
38 G.
39 G.
40 Sp. Fr.
Moderato ♩ = 92.
Scroto balzato Spiccato,
41 M.(p) Fr.(f)
42 M. Fr.
43 M. Fr.
44 M. Fr.
45 f M. p
46
47 M.
48 M.
49 M.
50 M.
51 f M. p
52 M.
53 M.
54 M.
55 M.
56 Fr. M.
57 M.
58 Fr. M.
59 Fr. M.
60 M.
61 M.
62 M.
63 Fr. M.
64 u. H.
65 G. G.
(Métr: ♩ = 84)
66 M. saltillé saltellato
(Métr: ♪ = 152)
67 M.
68 M.

№17.

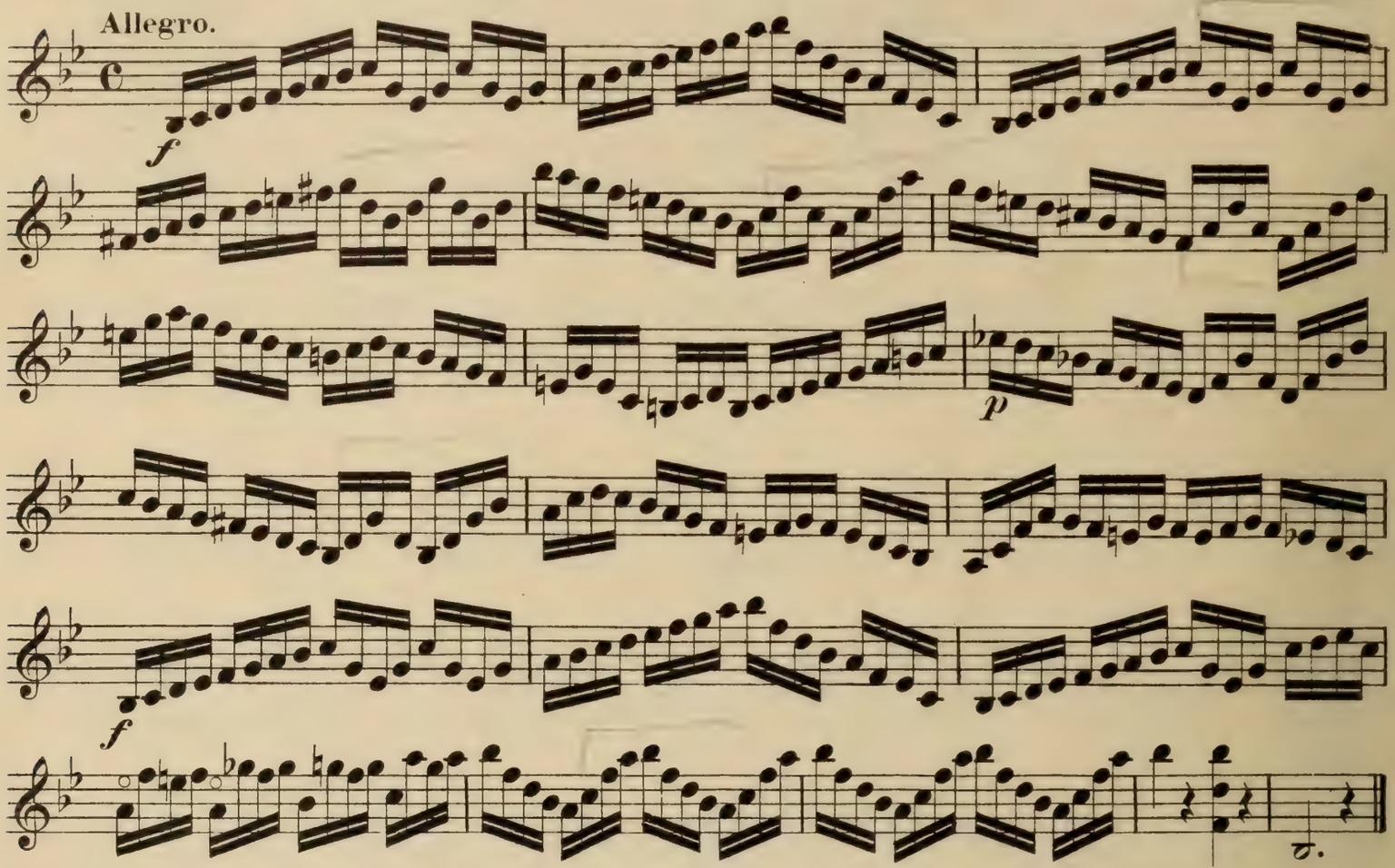
Etude in Sechzehnteln (4/4 Takt) mit 131 Veränderungen des Bogenstriches.
Dieselbe auf der 5ten Lage siehe № 28.

Studio di semicrome (battuta 4/4) con 131 cambiamenti di colpi d'arco.
Lo stesso studio in 5ª posizione, vedi № 28.

Study in semiquavers (16th notes in 4/4, or common time) with 131 changes of style in bowing.
The like in the 5th Position, see № 28.

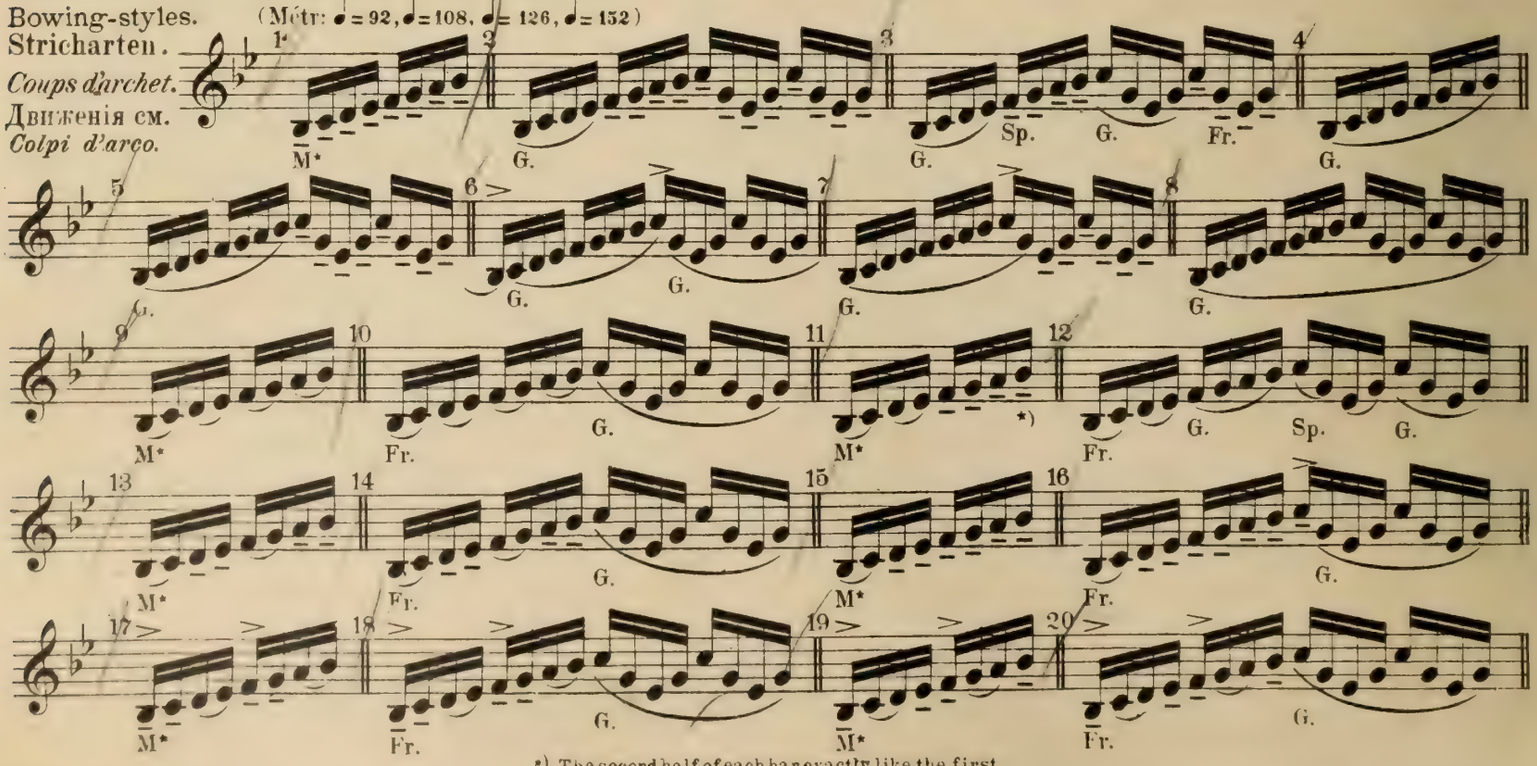
Etude en doubles croches (mesure 4/4) avec 131 changements des coups d'archet.
La même sur la 5me position, voir № 28.

Этюдъ шестнадцатыми (въ 4/4 тактѣ) съ 131 перемѣнами движенія смычка.
Тоже самое на 5й позиціи см. № 28.

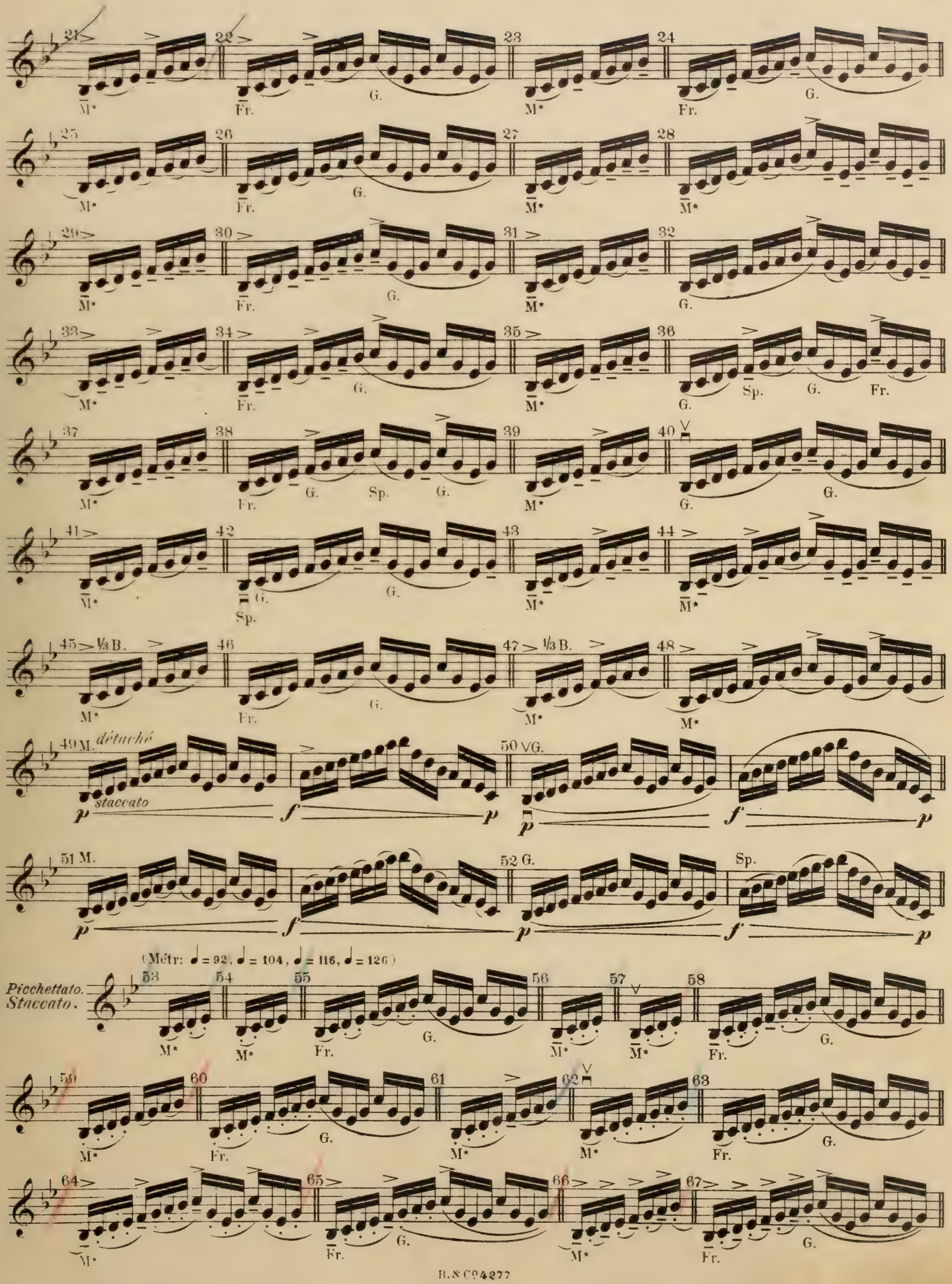


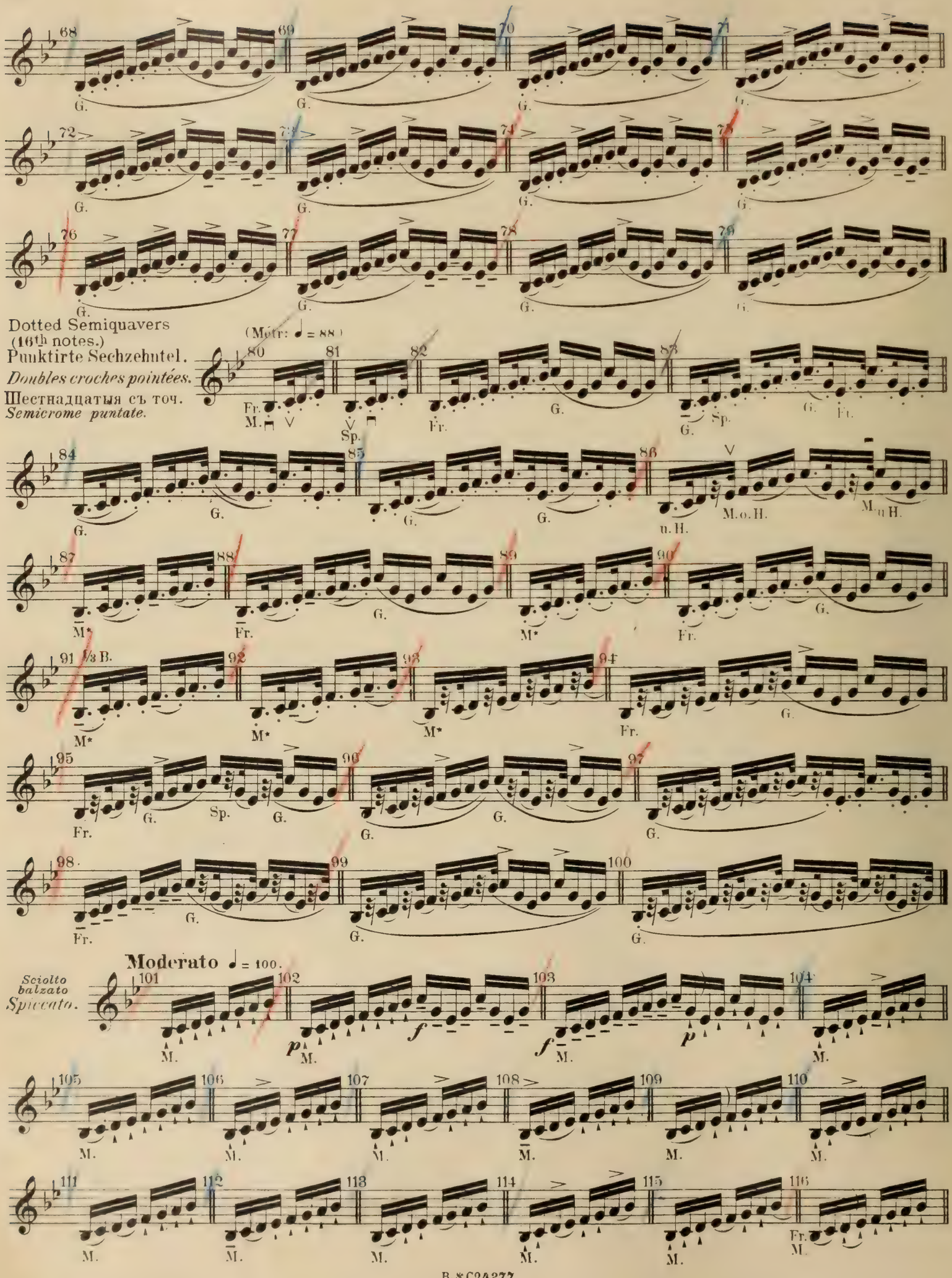
Bowing-styles. Stricharten. *Coups d'archet.* Движенія см. *Colpi d'arco.*

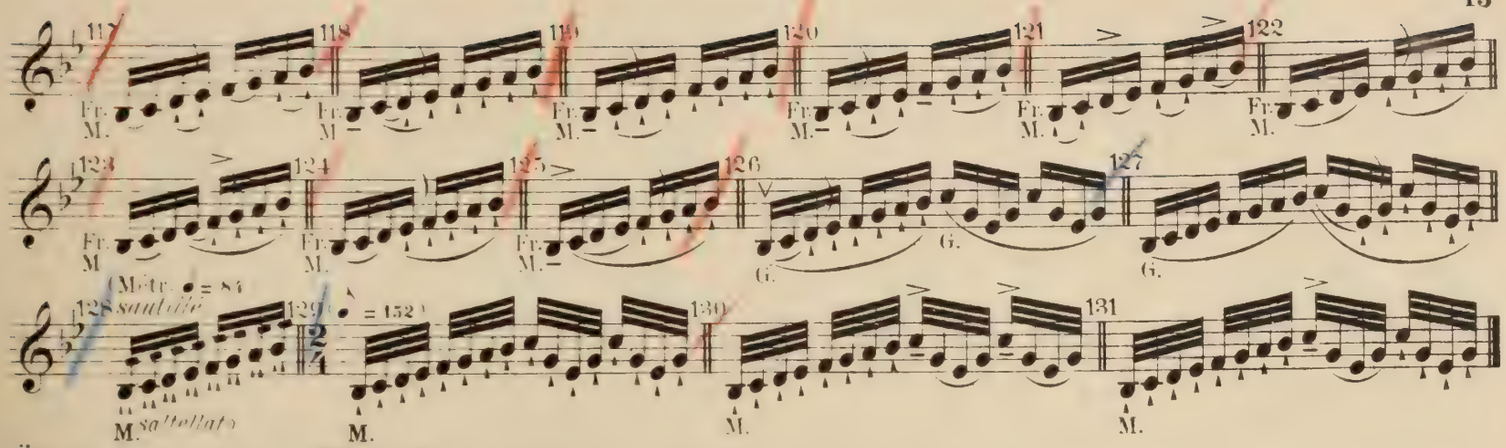
(Métr: ♩ = 92, ♩ = 108, ♩ = 126, ♩ = 152)



*) Die zweite Takthälfte ebenso wie die erste.
*) *La seconda meta della battuta come la prima*
*) The second half of each bar exactly like the first.
*) *La seconde moitié de la mesure de même que la première.*
*) Вторую половину такта точно также какъ первую.


21 22 23 24
M* Fr. G. M* Fr. G.
25 26 27 28
M* Fr. G. M* M*
29 30 31 32
M* Fr. G. M* G.
33 34 35 36
M* Fr. G. M* G. Sp. G. Fr.
37 38 39 40
M* Fr. G. Sp. G. M* G. G.
41 42 43 44
M* G. Sp. G. M* M*
45 1/3 B. 46 47 1/3 B. 48
M* Fr. G. M* M*
49 M. détaché staccato 50 G.
51 M. 52 G. Sp.
(Métr: ♩ = 92, ♩ = 104, ♩ = 116, ♩ = 126)
Picchettato. Staccato.
53 54 55 56 57 58
M* M* Fr. G. M* M* Fr. G.
59 60 61 62 63
M* Fr. G. M* M* Fr. G.
64 65 66 67
M* Fr. G. M* Fr. G.


Dotted Semiquavers
(16th notes.)
Punktirte Sechzehntel.
Doubles croches pointées.
Шестнадцатыя съ точ.
Semicrome puntate.
(Mètr: ♩ = 88)
Moderato ♩ = 100.
Sciolto
balzato
Spiccato.



Übungen im *pp* am Griffbrett für die Ausbildung der Weichheit des Tones.
Esercizi suonando pianissimo sulla tastiera per sviluppare la dolcezza del suono.

Exercises in *pp* over the finger-board, for the development of softness of tone.
Exercices en pp sur la touche pour développer la douceur du son.

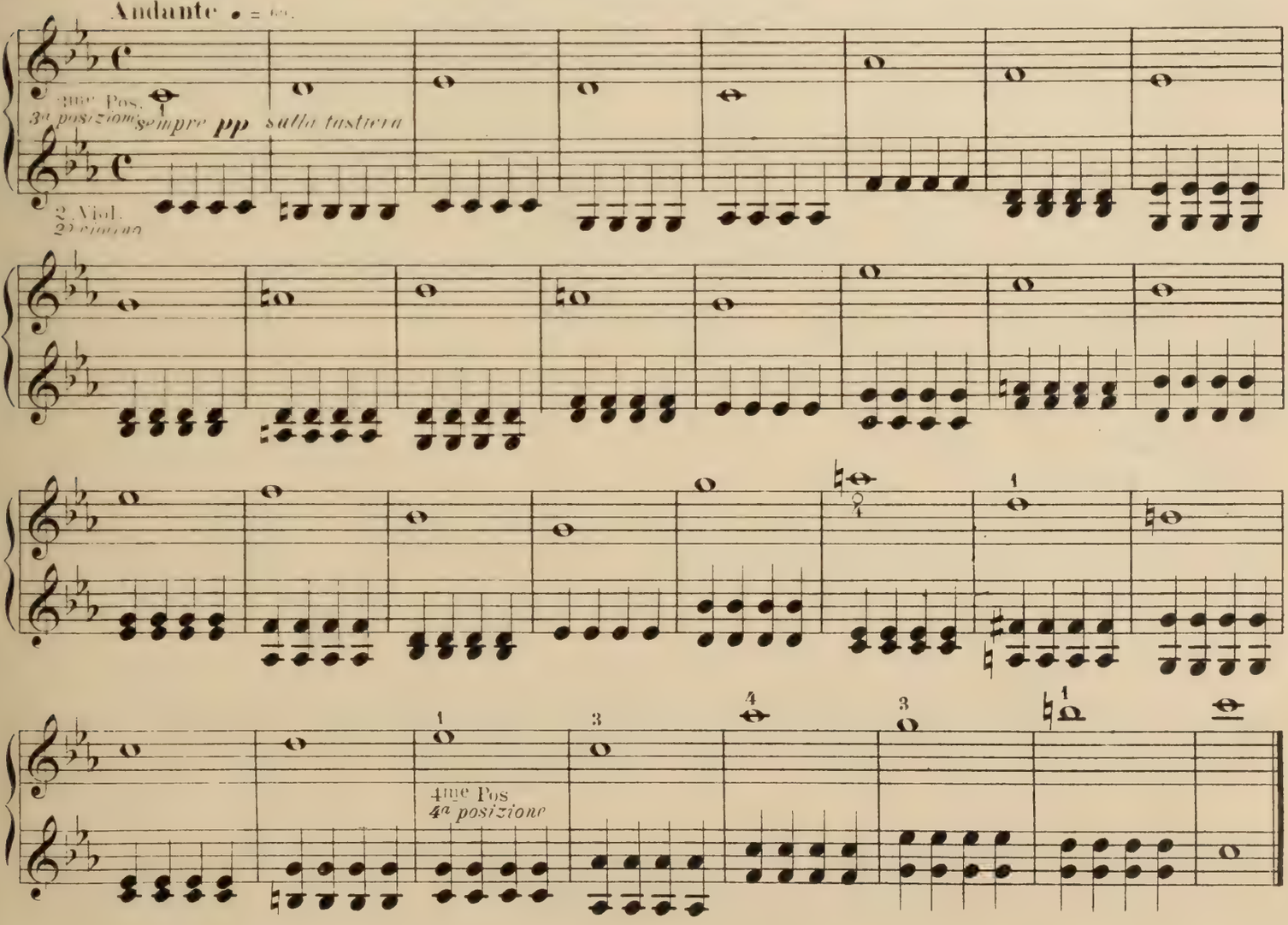
Упражненія въ *pp* на грифѣ для выработки мягкости тона.

No 18.

Beispiel mit 30 Varianten.
Esempio con 30 varianti.

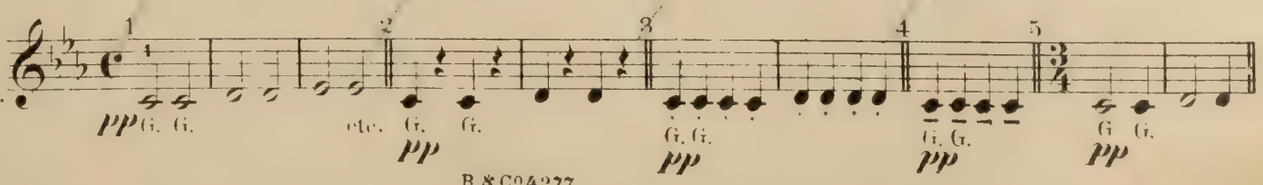
Example with 30 Variantes.
Exemple avec 30 variantes.

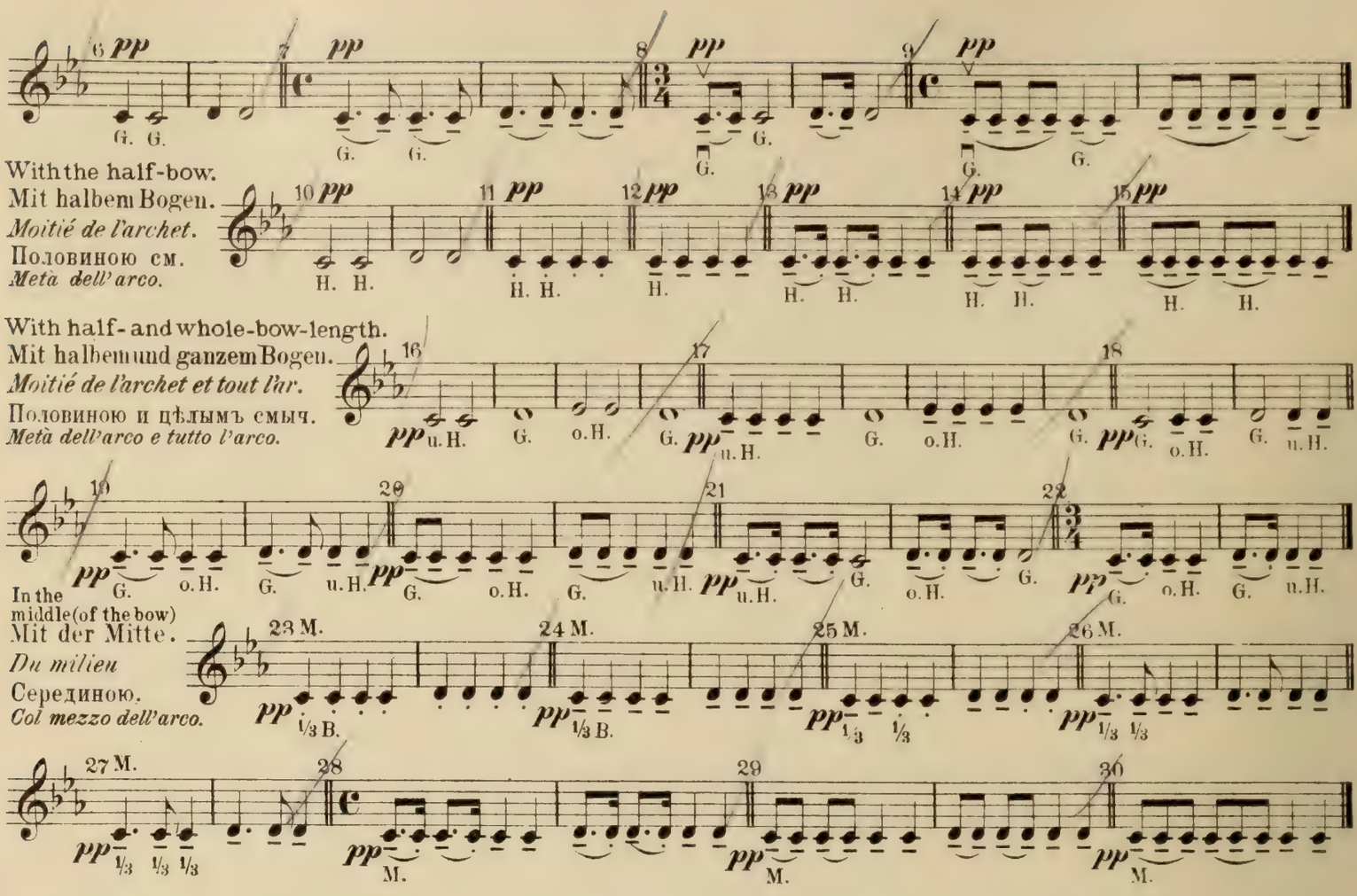
Примѣръ съ 30 варіантами.



Varianten.
Varianti.
Variantes.
Варіанты.

With the whole bow-length.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco



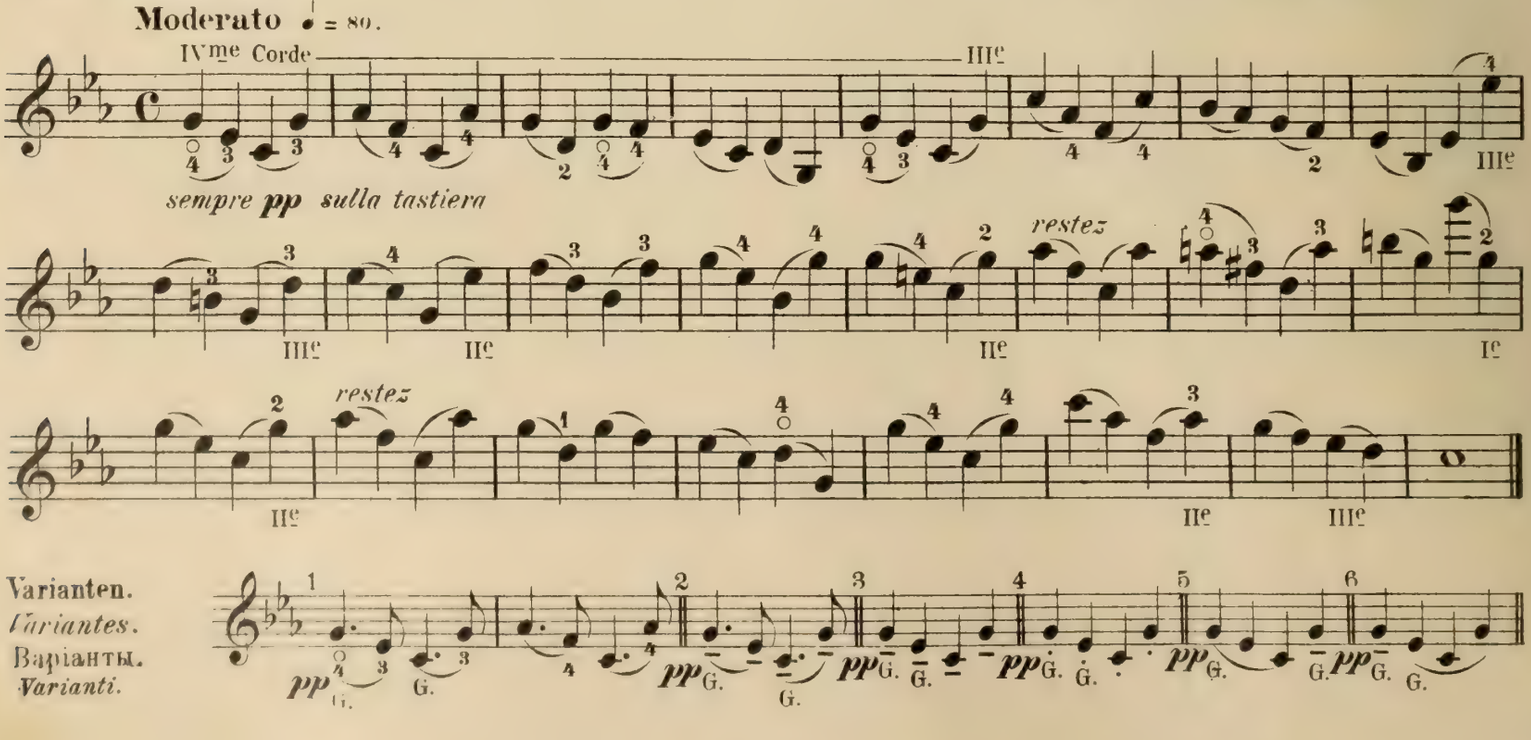


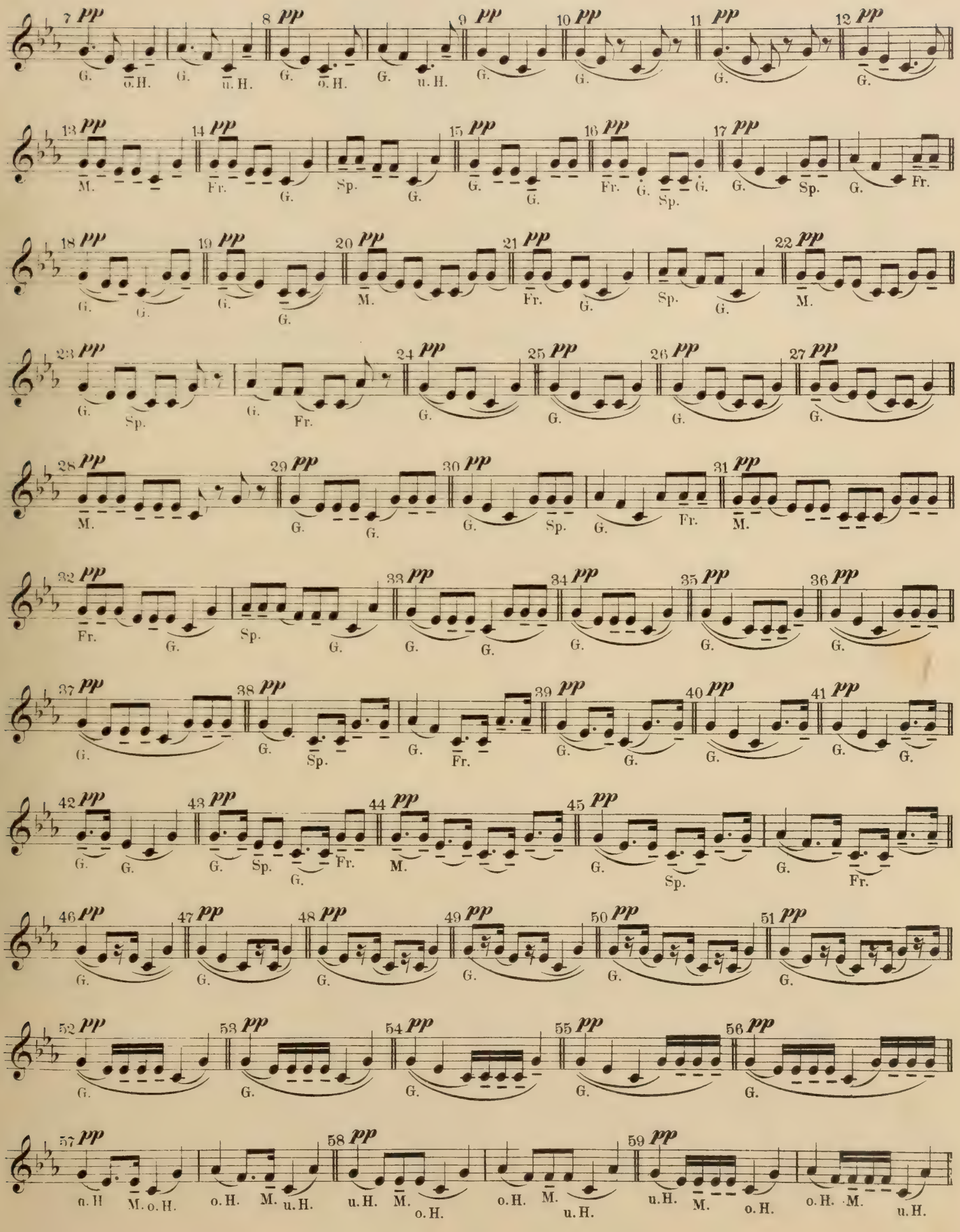
N° 19.

Fortsetzung der Übungen im *pp* am Griffbrett.
Etude mit 59 Varianten.
Seguito degli esercizi suonando pianissimo sulla tastiera.
Studio con 59 varianti.

Continuation of the exercises in *pp* over the finger-board. Study with 59 variantes.
Suite des exercices en pp sur la touche.
Etude avec 59 variantes.

Продолженіе упражненій въ *pp* на грифѣ.
Этюдъ съ 59 варіантами.




7 pp G. o.H. G. u.H.
8 pp G. o.H. G. u.H.
9 pp G.
10 pp G.
11 pp G.
12 pp G.
13 pp M.
14 pp Fr. G. Sp. G.
15 pp G. G.
16 pp Fr. G. Sp. G.
17 pp G. Sp. G. Fr.
18 pp G. G.
19 pp G. G.
20 pp M.
21 pp Fr. G. Sp. G.
22 pp M.
23 pp G. Sp. G. Fr.
24 pp G.
25 pp G.
26 pp G.
27 pp G.
28 pp M.
29 pp G. G.
30 pp G. Sp. G. Fr.
31 pp M.
32 pp Fr. G. Sp. G.
33 pp G. G.
34 pp G.
35 pp G.
36 pp G.
37 pp G.
38 pp G. Sp.
39 pp G. Fr.
40 pp G. G.
41 pp G. G.
42 pp G. G.
43 pp G. Sp. G. Fr.
44 pp M.
45 pp G. Sp. G. Fr.
46 pp G.
47 pp G.
48 pp G.
49 pp G.
50 pp G.
51 pp G.
52 pp G.
53 pp G.
54 pp G.
55 pp G.
56 pp G.
57 pp u.H. M. o.H. o.H. M. u.H.
58 pp u.H. M. o.H. o.H. M. u.H.
59 pp u.H. M. o.H. o.H. M. u.H.

№20.

Uebung in gehaltenen Tönen und im Zurückhalten des Bogens.
Die vorhergehenden Etuden NN№ 3–7 und 13–17 sind auf folgende Arten zu üben:

a) Zu 2 Takten unter einem Bogenstrich im *f*
b) Zu 4 Takten unter einem Bogenstrich im *p*
c) Zu 8 Takten unter einem Bogenstrich im *ppp*

Esercizi dei suoni filati e della ritenuto d'arco.
Esercitarsi sugli studi precedenti dai N.ri 3–7 e da 13–17 legando le battute nelle maniere seguenti:

a) 2 battute collo stesso colpo d'arco suonando forte (f)
b) 4 battute collo stesso colpo d'arco suonando piano (p)
c) 8 battute collo stesso colpo d'arco suonando pianissimo (ppp)

Exercise in sustained tones and in economising the bow-length, i.e. holding it back as much as possible.

Practice the preceding exercises №№3 to 7 and 13 to 17 in the following styles of bowing, namely:

a) in groups of 2 bars to one stroke of the bow *f*
b) in groups of 4 bars to one stroke of the bow *p*
c) in groups of 8 bars to one stroke of the bow *ppp*

Exercice des sons filés et de la retenue d'archet.
On travaillera les études précédentes №№3-7 et 13-17 en liant les mesures des manières suivantes:

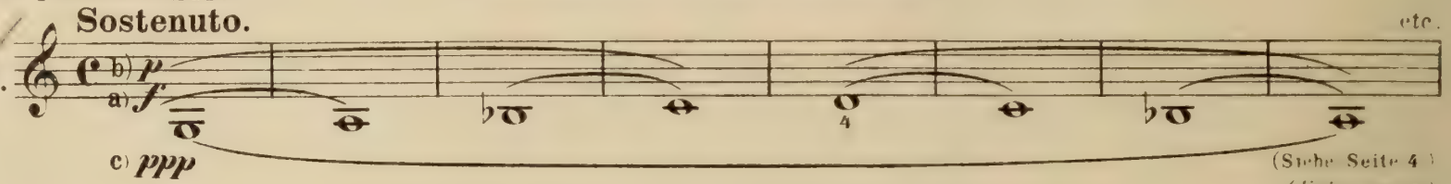
a) Par 2 mesures du même coup d'archet en f
b) Par 4 mesures du même coup d'archet en p
c) Par 8 mesures du même coup d'archet en ppp

Упражненіе въ протяжныхъ звукахъ и въ задерживаніи смычка.

Предыдущіе этюды №№ 3-7 и 13-17 должно исполнять связывая такты слѣдующими способами:

а) По 2 такта подъ одинъ смычокъ въ *f*
б) По 4 такта подъ одинъ смычокъ въ *p*
в) По 8 тактовъ подъ одинъ смычокъ въ *ppp*

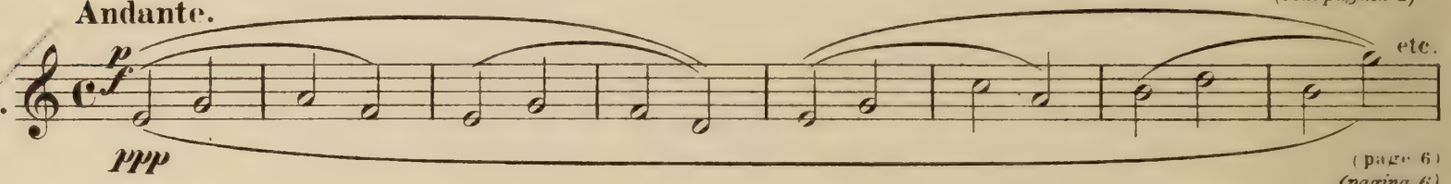
Sostenuto. №3.



etc.

(Siehe Seite 4)
(Voir page 4)
(См. стр. 4)
(see Page 4)
(vedi pagina 4)

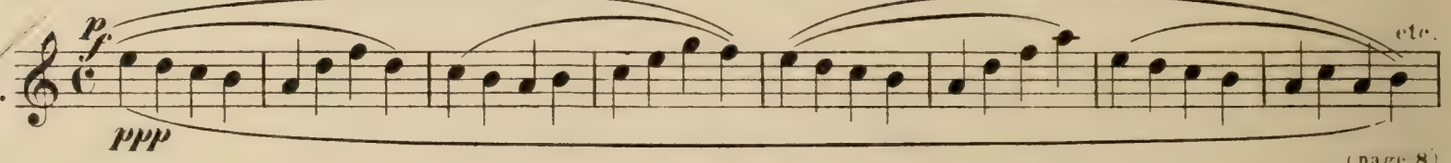
Andante. №4.



etc.

(page 6)
(pagina 6)

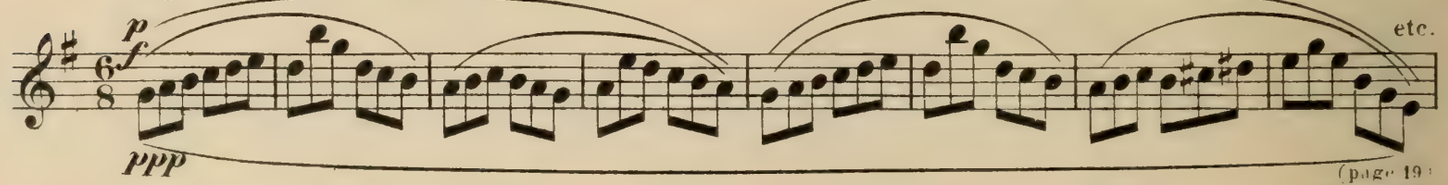
Moderato. №5.



etc.

(page 8)
(pagina 8)

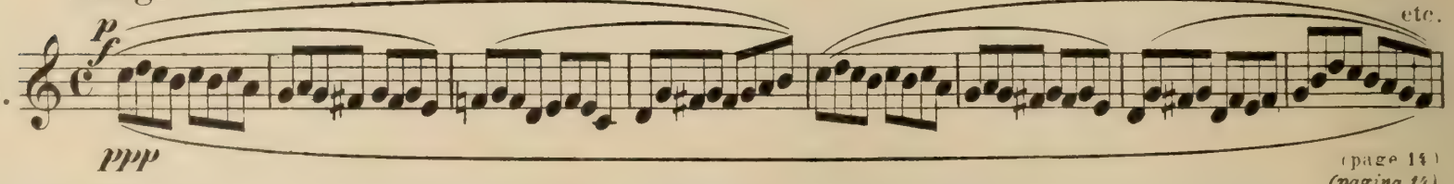
Allegretto. №7.



etc.

(page 19)
(pagina 19)

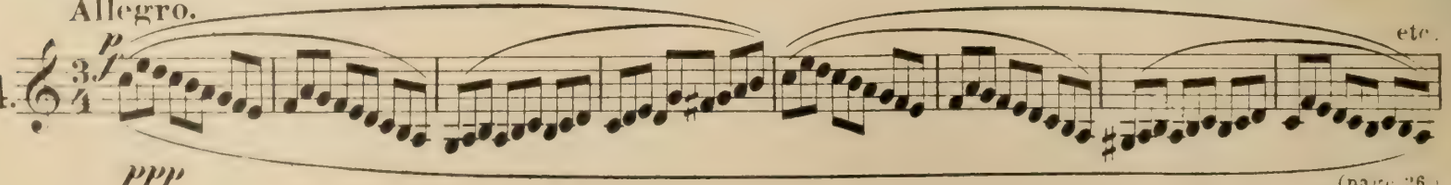
Allegro moderato. №6.



etc.

(page 14)
(pagina 14)

Allegro. №14.



etc.

(page 26)
(pagina 26)

Übungen in gebrochenen Akkorden auf 3 und 4 Saiten mit Anwendung der vorhergehenden Stricharten.

Esercizi di accordi arpeggiati sopra 3 e 4 corde applicandovi i colpi d'arco precedenti.

Exercises in arpeggios (broken, harp-like chords) across 3 and 4 strings, using the preceding styles of bowing.

Exercices en accords brisés sur 3 et 4 cordes en appliquant les coup d'archet précédents.

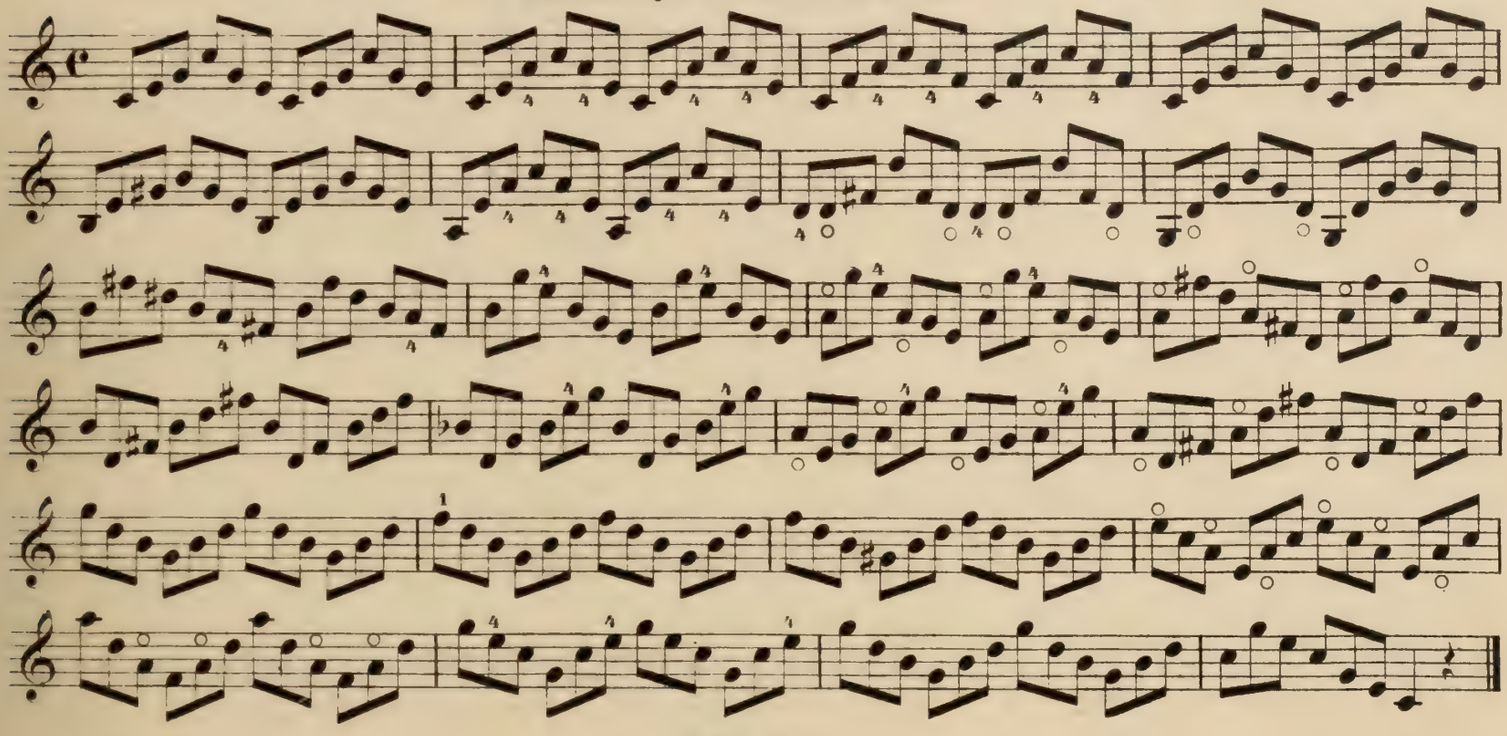
Упражненія ломанными аккордами на 3хъ и 4хъ струнахъ съ примѣненіемъ предыдущихъ движеній смычка.

№21.

Mit Stricharten 1 - 97 aus № 13.
Coi colpi d'arco 1 - 97 del № 13.

With the styles of bowing prescribed in Nos 1 to 97 of № 13.
Avec les coups d'archet 1-97 du № 13.

Движеніями смычка 1-97 изъ № 13.

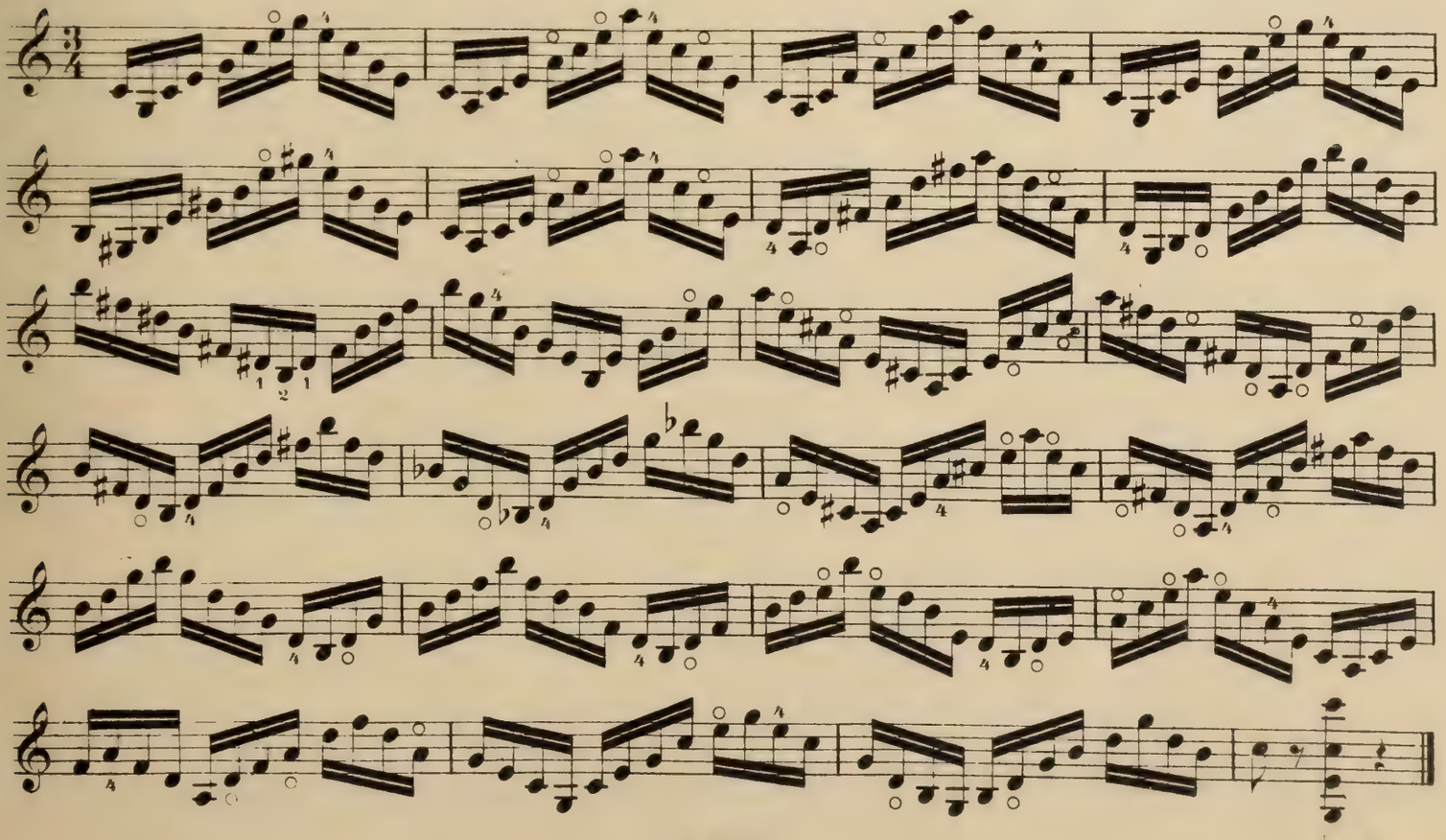


№ 22.

Mit Stricharten aus № 16.
Coi colpi d'arco del № 16.

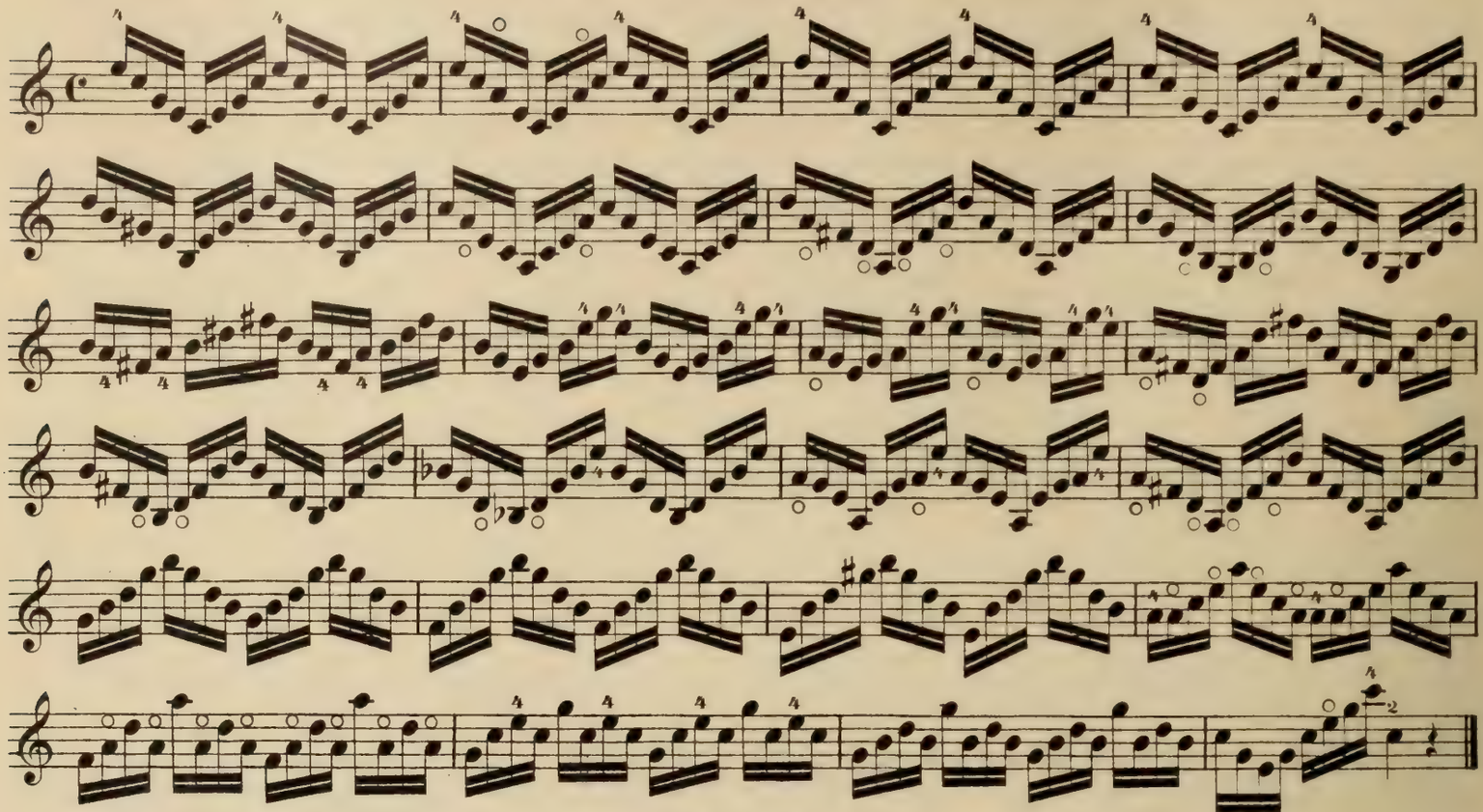
With the bowings shown in № 16.
Avec les coups d'archet № 16.

Движеніями смычка изъ № 16.



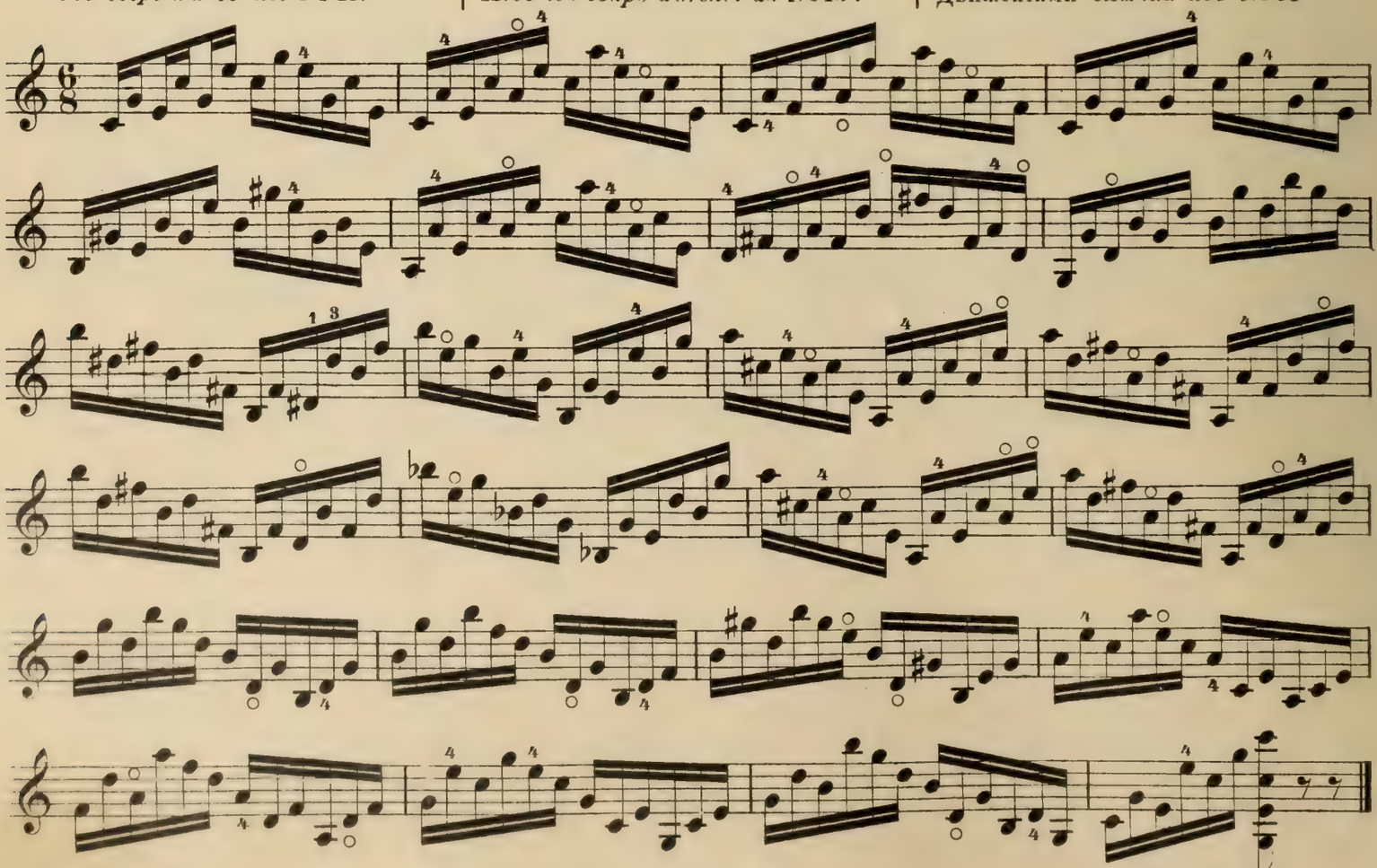
N°23.

Mit Stricharten aus N° 17. | With the bowings shown in N° 17. | Движеніями смычка изъ N° 17.
Coi colpi d'arco del N° 17. | *Avec les coups d'archet du N° 17.*



N° 24.

Mit Stricharten aus N° 15. | With the bowings shown in N° 15. | Движеніями смычка изъ N° 15.
Coi colpi d'arco del N° 15. | *Avec les coups d'archet du N° 15.*



Anwendung der vorhergenden Stricharten auf hohen Lagen.
I colpi d'arco precedenti nelle posizioni superiori.

Utilisation of the preceding bowing-styles in the high Positions.
Emploi des coups d'archet précédents dans les positions élevées.

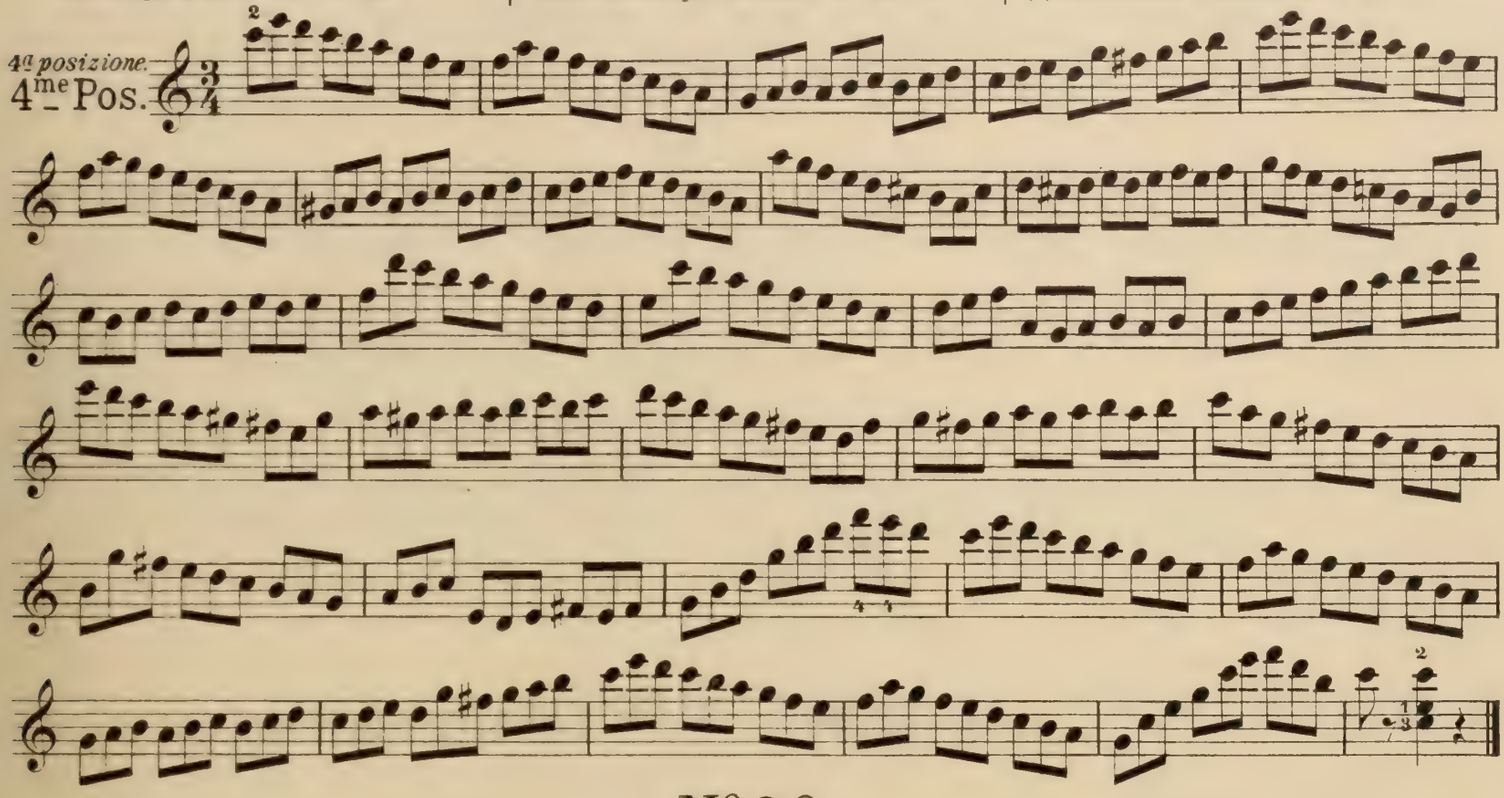
Примѣненіе предыдущихъ движеній смычка на высокихъ позиціяхъ.

№ 25.

Mit Stricharten aus № 14.
Coi colpi d'arco del № 14.

With the bowing-styles of № 14.
Avec les coups d'archet du № 14.

Движеніями смычка изъ № 14.

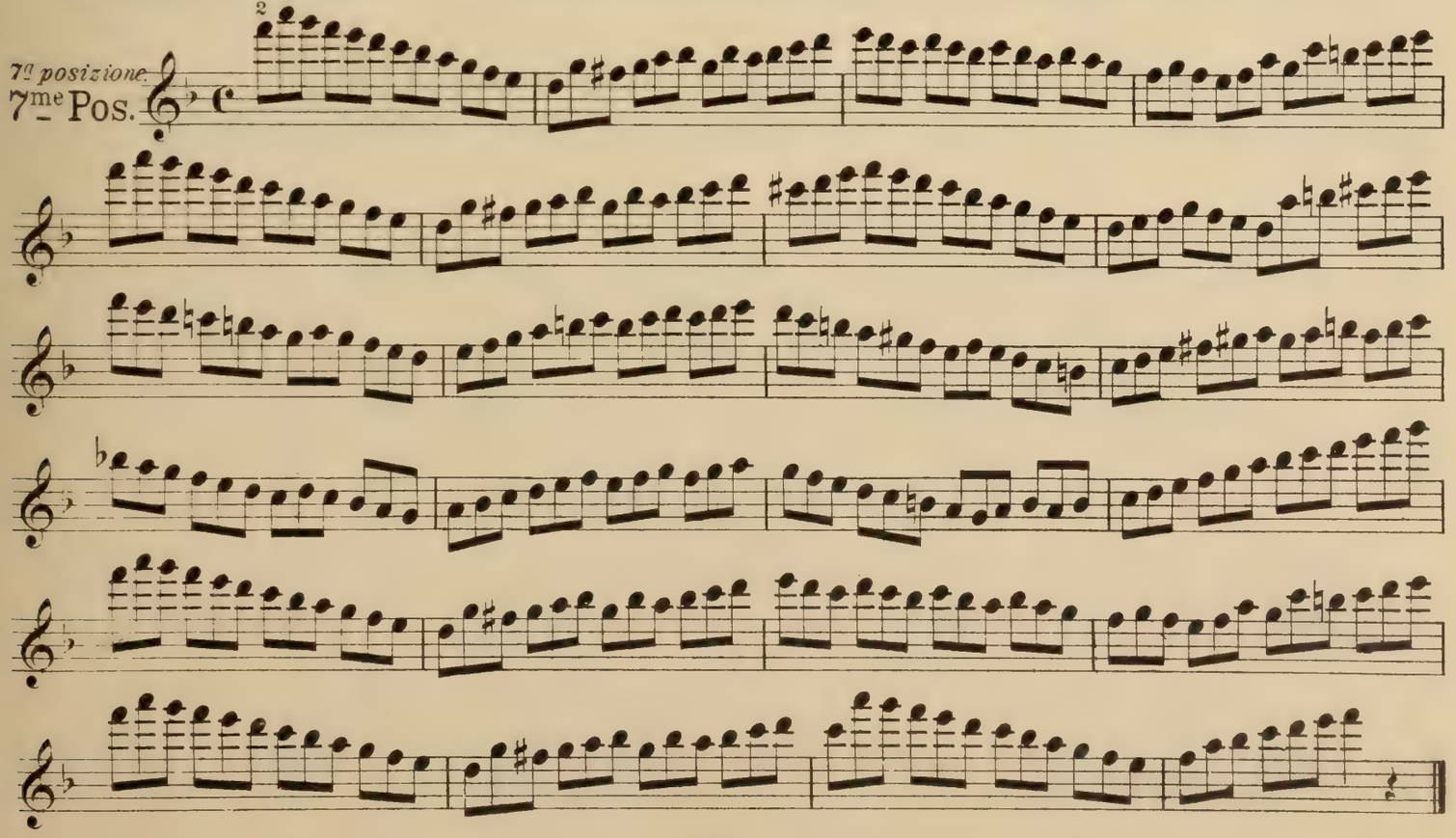


№ 26.

Mit Stricharten aus № 13.
Coi colpi d'arco del № 13.

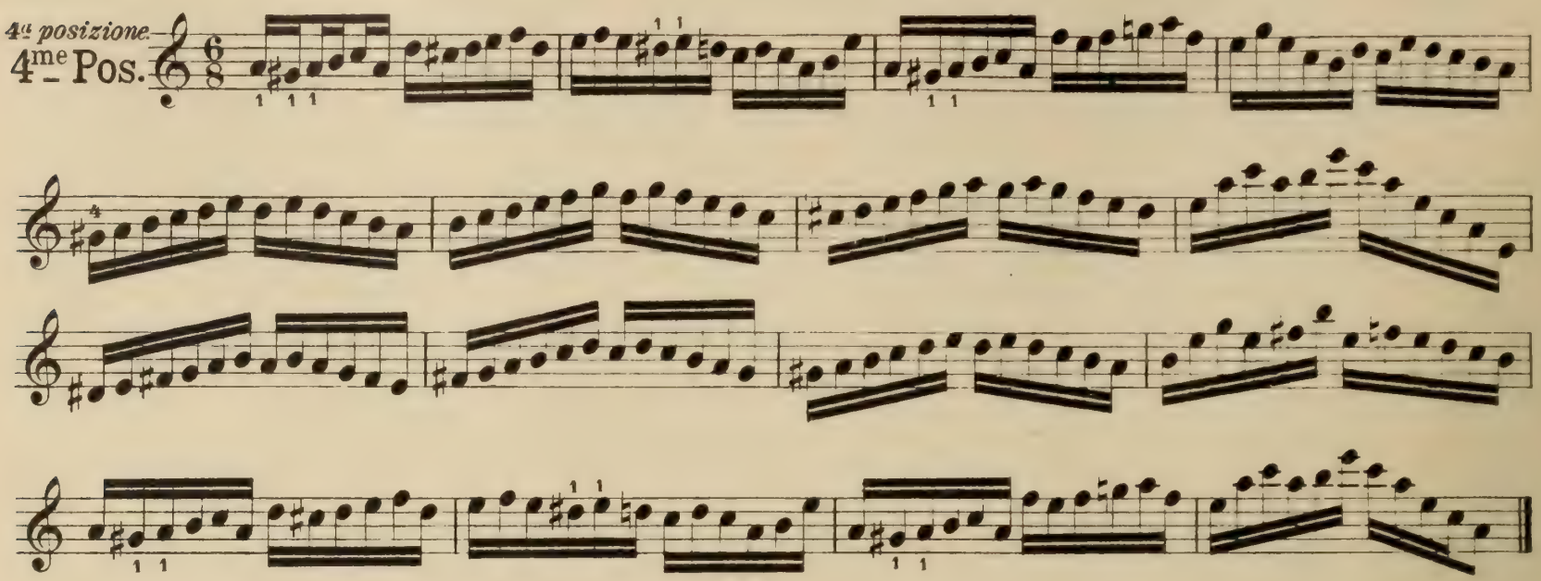
With the bowing-styles prescribed in № 13.
Avec les coups d'archet du № 13.

Движеніями смычка изъ № 13.



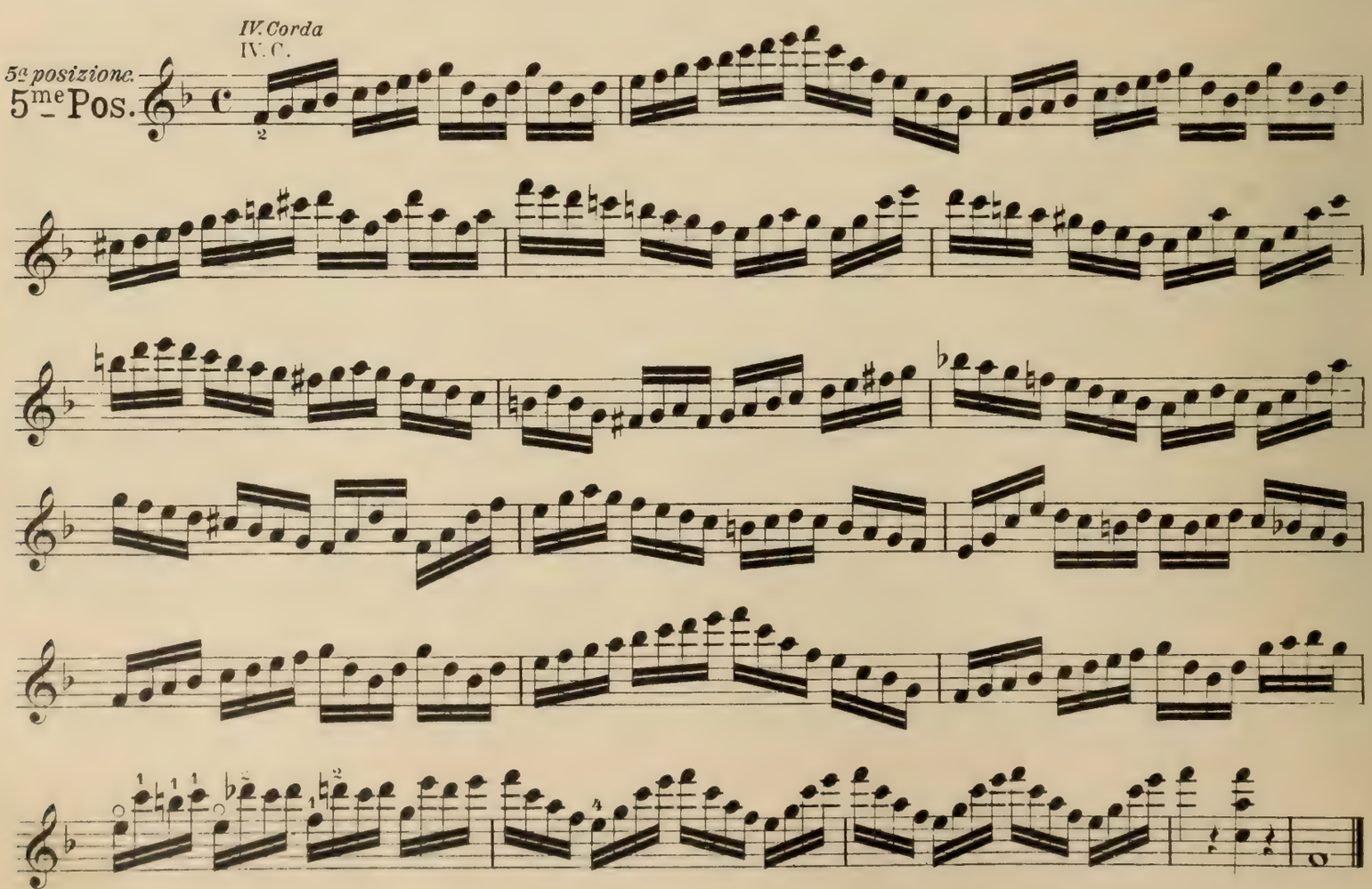
№27.

Mit Stricharten aus № 15. | With the bowing-styles prescribed in №15.
Coi colpi d'arco del № 15. | *Avec les coups d'archet du № 15.* | Движеніями смычка изъ № 15.



№28.

Mit Stricharten aus № 17. | With the bowing-styles prescribed in №17.
Coi colpi d'arco del № 17. | *Avec les coups d'archet du № 17.* | Движеніями смычка изъ № 17.



BOSWORTH EDITION

EMIL KROSS.

Studienwerke für Violine.

PRAKTISCHER UNTERRICHTSSTOFF.
Solobuch für Violine. Eine Sammlung berühmter Solosätze alter und neuer Meister. Band I. II. III. IV.

ETÜDEN ALBUM.
Eine Auswahl schnellfördernder Etüden der berühmtesten Meister in progressiver Ordnung. Band I. II. III.

GRADUS AD PARNASSUM.
Praktisch-theoretische Anleitung zur Erreichung der Virtuosität.
Teil I. Progressive technische Studien. Heft 1. 2. 3. 4. 5. 6. 7.
Teil II. Die Bogentechnik und Tonbildung. Heft 1. 2.

WIE HÄLT MAN VIOLINE UND BOGEN?
Photographien nach Originalaufnahmen aus Henning-Kross, Violinschule, und Kross, Gradus ad Parnassum, mit näheren Erläuterungen.

PRAKTISCHER UNTERRICHTSSTOFF FÜR 2 VIOLINEN.
Progressiv fortschreitende Auswahl der bewährtesten Duette zur Ergänzung jeder Violinschule.

MORCEAUX CÉLÈBRES.
Duett-Album für 2 Violinen (und Piano ad lib.) passend als Unterrichtsstoff. Band I. II.

DIE GRUNDLAGEN DER VIOLIN-TECHNIK.

Studies for the Violin.

PRACTICAL TEACHING MATERIAL.
Solobook for the Violin. A Collection of celebrated Solo pieces of the old and new Masters. Book I. II. III. IV.

ALBUM OF STUDIES.
Selection of rapidly advancing studies by the most celebrated masters in graded progression. Book I. II. III.

GRADUS AD PARNASSUM.
Practical and theoretical guide to the Attainment of Virtuosity.
Part I. Progressive technical Studies. Book 1. 2. 3. 4. 5. 6. 7.
Part II. The Technic of the Bow and Tone production. Book 1. 2.

HOW TO HOLD THE VIOLIN AND BOW.
Photograph from Henning-Kross, Violin School, and Kross, Gradus ad Parnassum, with explanations.

PRACTICAL TEACHING MATERIAL FOR 2 VIOLINS.
Progressively graded selection from the most approved duets as a supplement to every Violin-method.

MORCEAUX CÉLÈBRES.
Duet-Album for 2 Violins (and Pianoforte ad lib.) useful as teaching material. Book I. II.

THE FIRST PRINCIPLES OF VIOLIN TECHNIC.

LEIPZIG BOSWORTH & Co WIEN I.
ZÜRICH I. LONDON W. PARIS (ESCHIG)

New York, T. B. Harms Co

№ 970.

Printed at Leipzig.

ZWEITE ABTHEILUNG (Heft III) *)
Uebungen für die Entwickelung der Biegsamkeit und Geschmeidigkeit des Handgelenkes.

PARTE SECONDA (fascicolo III) *)
Esercizi per lo sviluppo della morbidezza del polso.

SECOND PART (Section III)
EXERCISES FOR DEVELOPING SUPPLENESS OF WRIST.

DEUXIÈME PARTIE (Cahier III) *)
Exercices pour le développement de la souplesse du poignet.

ВТОРАЯ ЧАСТЬ (Тетрадь III) *)
Упражненія для развитія гибкости кисти.

№ 29.

Heft III

Traduzione italiana di M. PÉLISSIER.

Uebungen auf zwei Saiten.
Beispiel mit 575 Varianten.

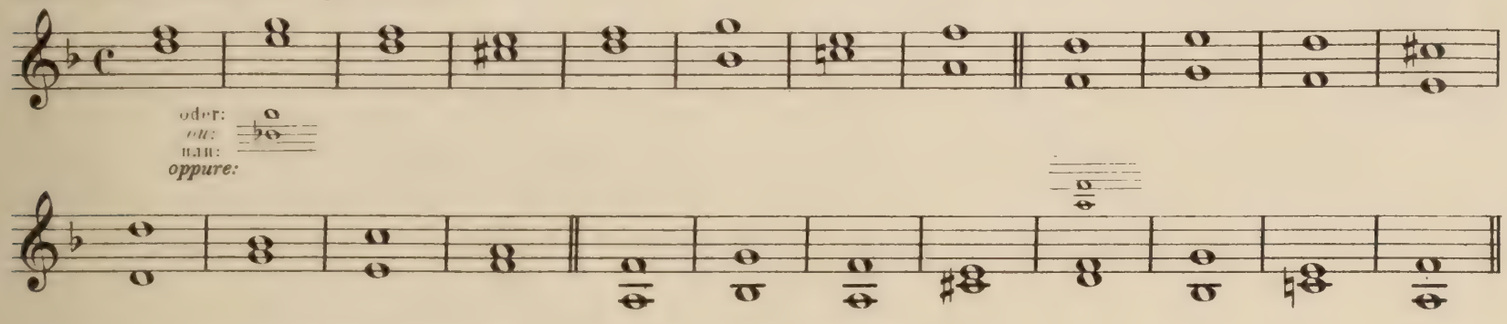
Esercizi sopra due corde.
Esempi con 575 variani.

Exercises on 2 strings.
Example with 575 Variantes.

Exercices sur deux cordes.
Exemple avec 575 variantes.

Упражненія на двухъ струнахъ.
Примѣръ съ 575 варіантами.

Edited and translated by H. Brett.



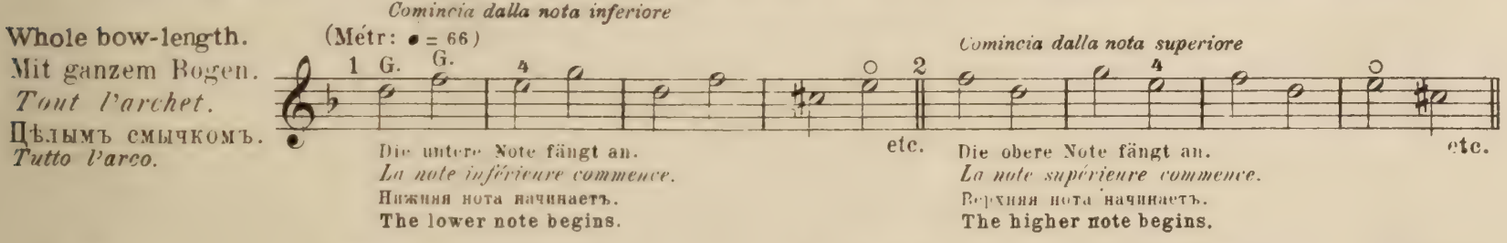
Varianten des vorhergehenden Beispieles.
Varianti sull' esempio precedente.

Variantes on the foregoing example.
Variantes sur l'exemple précédent.

Варіанты предыдущаго примѣра.

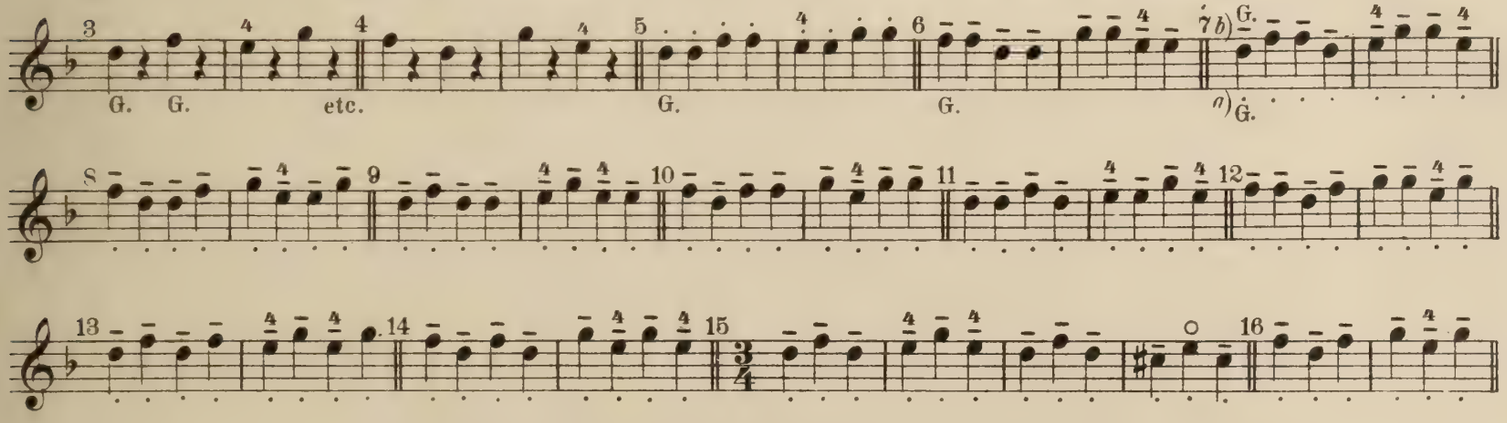
Whole bow-length.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.

Comincia dalla nota inferiore



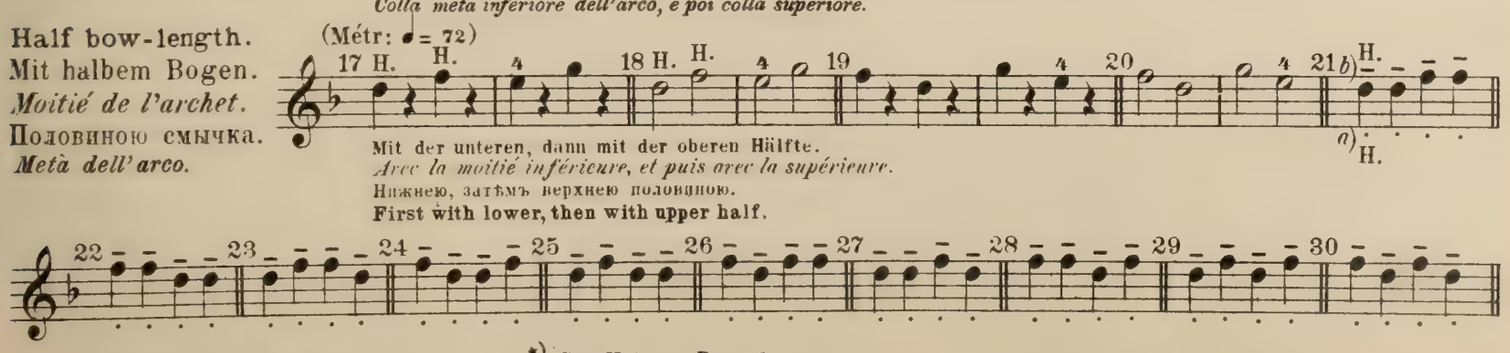
Die untere Note fängt an.
La note inférieure commence.
Нижняя нота начинаетъ.
The lower note begins.

Die obere Note fängt an.
La note supérieure commence.
Верхняя нота начинаетъ.
The higher note begins.



Half bow-length.
Mit halbem Bogen.
Moitié de l'archet.
Половиною смычка.
Metà dell'arco.

Colla metà inferiore dell'arco, e poi colla superiore.

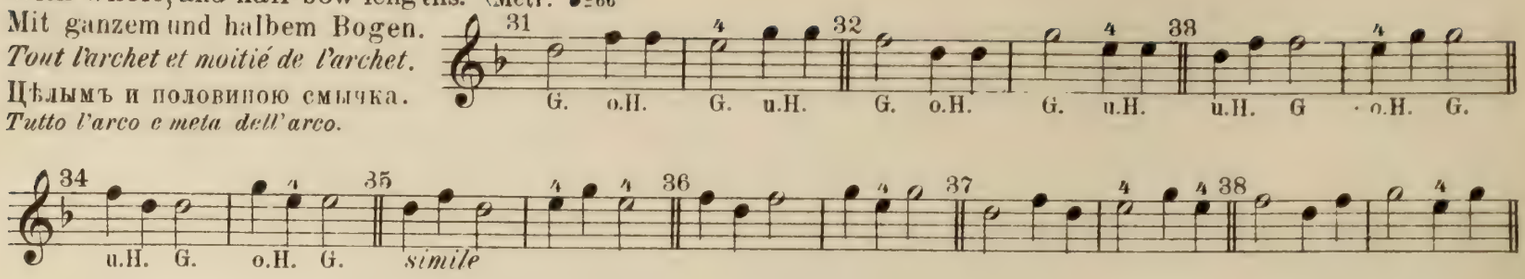


Mit der unteren, dann mit der oberen Hälfte.
Avec la moitié inférieure, et puis avec la supérieure.
Нижнею, затѣмъ верхнею половиною.
First with lower, then with upper half.

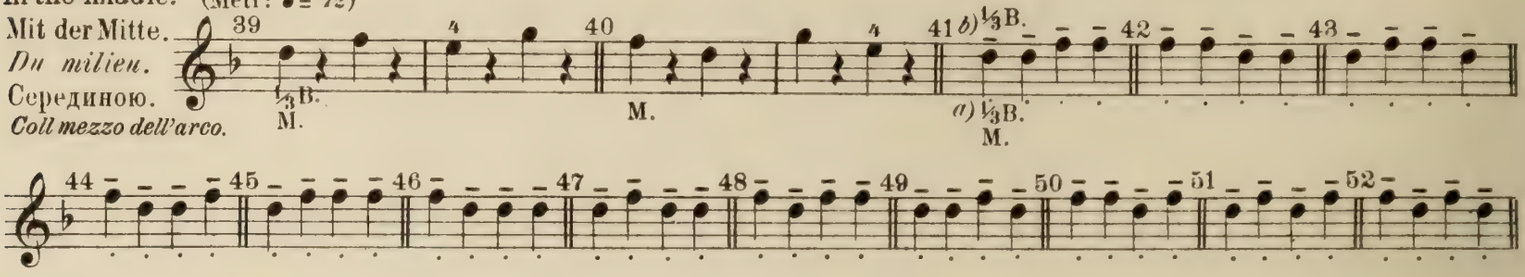
Vedi l'osservazione alla pagina 2
*) Siehe Anmerkung, Seite 2.
*) See Note on Page 2
*) *Voir la remarque de la page 2.*
*) См. примѣчаніе стр. 2.

Copyright 1901 by Bosworth & Co

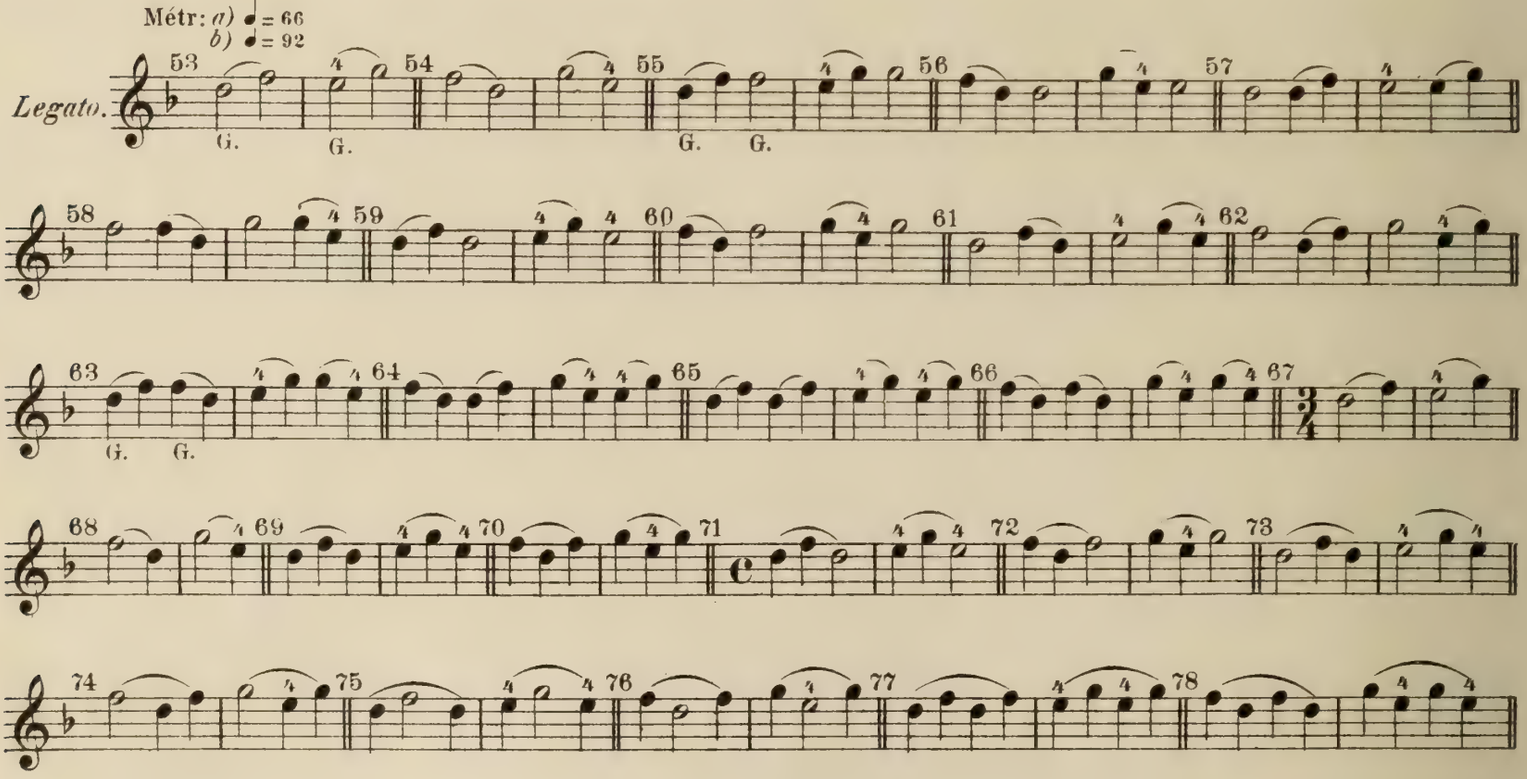
With whole, and half-bow lengths. (Métr: ♩=66)
Mit ganzem und halbem Bogen.
Tout l'archet et moitié de l'archet.
Цѣлымъ и половиною смычка.
Tutto l'arco e meta dell'arco.



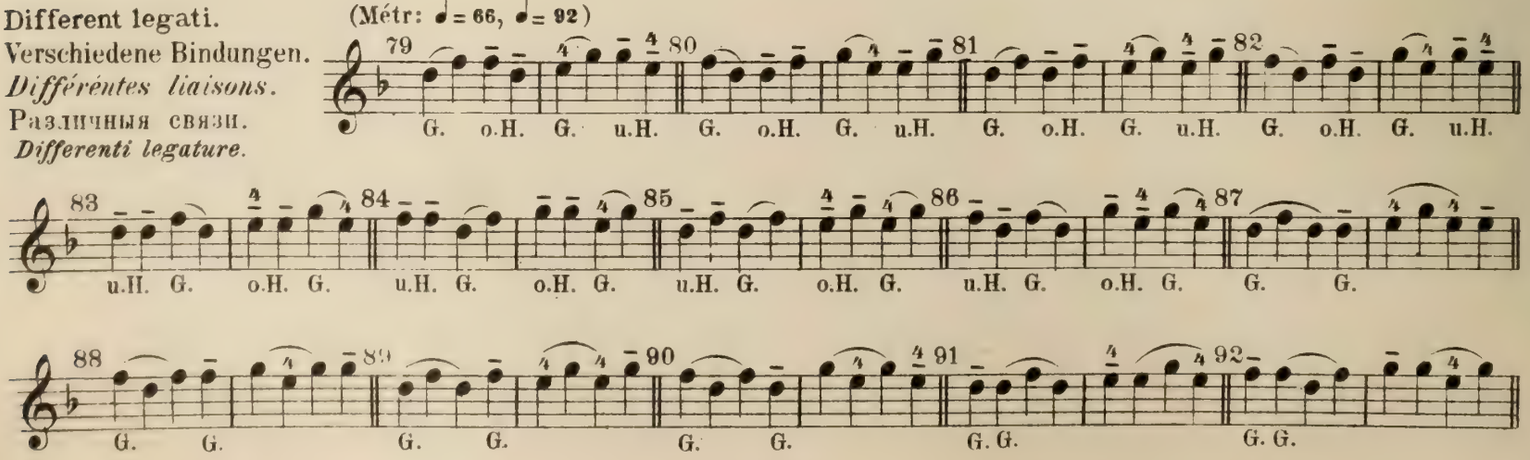
In the middle. (Métr: ♩= 72)
Mit der Mitte.
Du milieu.
Серединою.
Coll mezzo dell'arco.

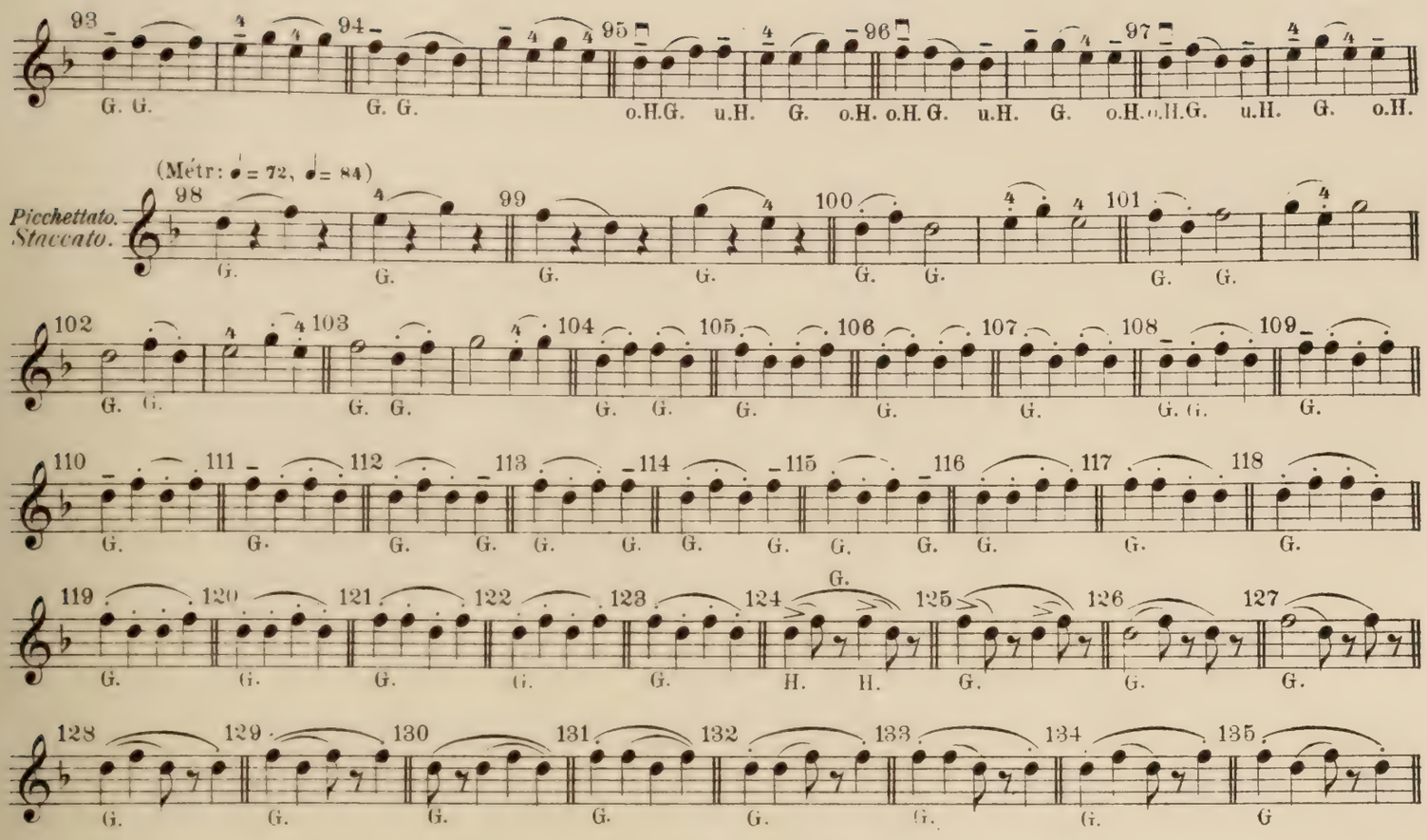


Métr: *a)* ♩= 66
b) ♩= 92
Legato.



Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.
(Métr: ♩= 66, ♩= 92)



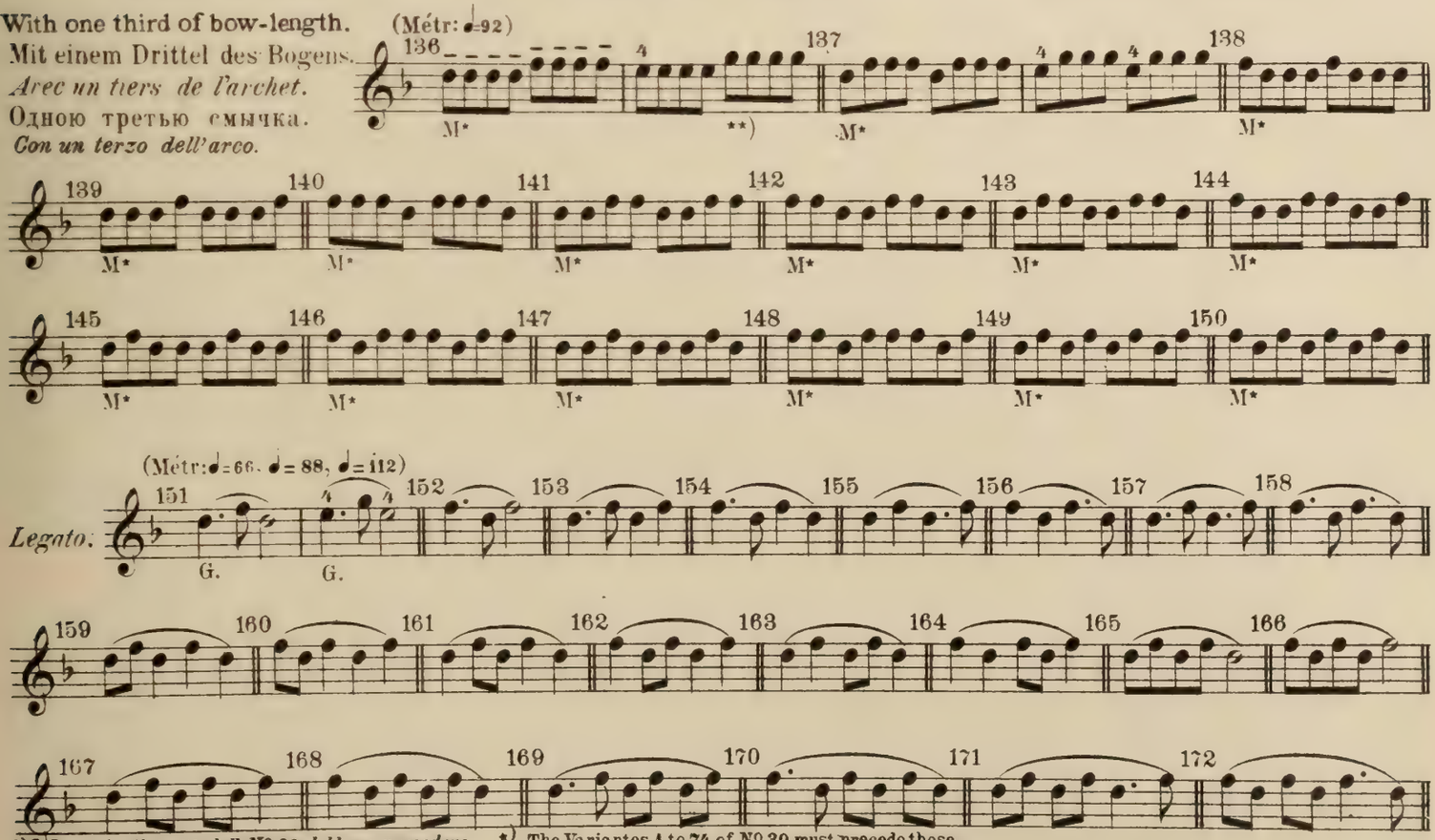


Veränderungen in Achteln. *)
Varianti di crome. *)

Variantes in quavers (eighth-notes) *)
Variantes en croches. *)

Измѣненія осьмыми. *)

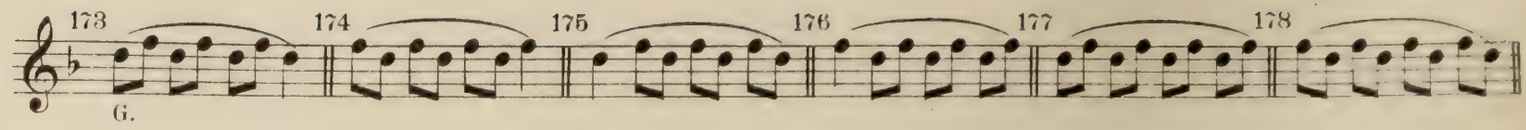
With one third of bow-length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.



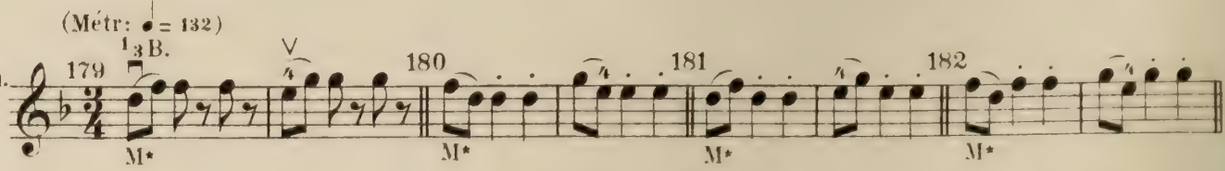
*) *Le varianti 1–74 dell № 30 debbono precedere.*
**) *Studiare i colpi d'arco indicati con* M*) *col mezzo dell'arco, sulla punta e sul tallone.*
*) Vorher Varianten 1–74 aus № 30.
**) Alle mit M* bezeichneten Strichar ten in der Mitte, an der Spitze und am Frosch üben.

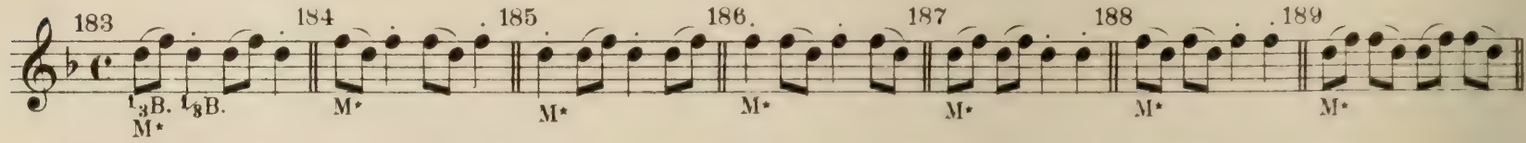
*) The Variantes 1 to 74 of № 30 must precede these.
**) All the bowings marked M* must be practiced at the bow-middle, tip and frog.
*) *Les variantes 1–74 du № 30 doivent précéder.*
**) *Travaillez les coups d'archet marqués de* M* *du milieu, de la pointe et du talon.*

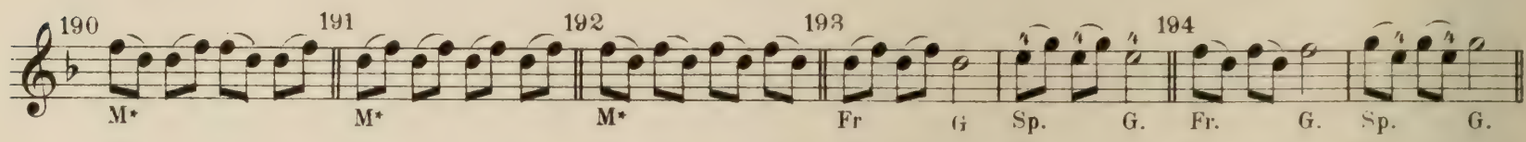
*) Прежде варіанты 1–74 изъ № 30.
**) Движенія смычка, обозначенныя M*, играть серединою, концомъ и у колодочки.

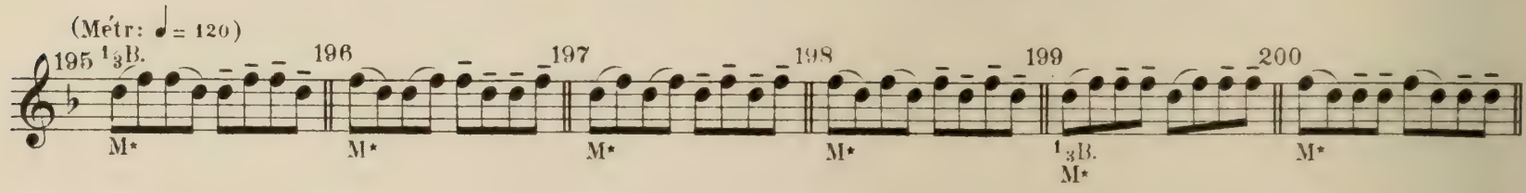


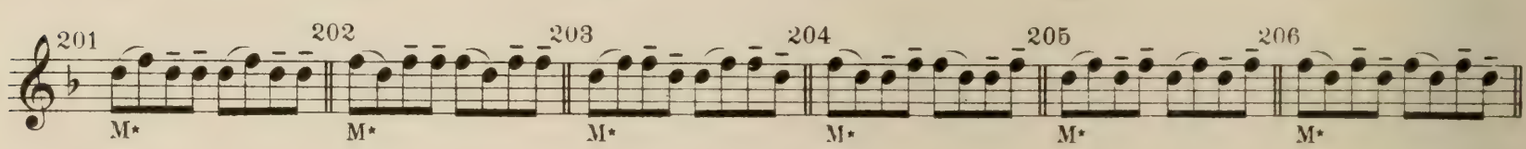
Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.

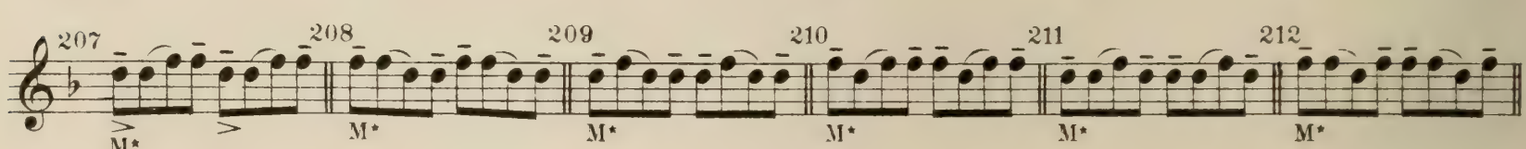


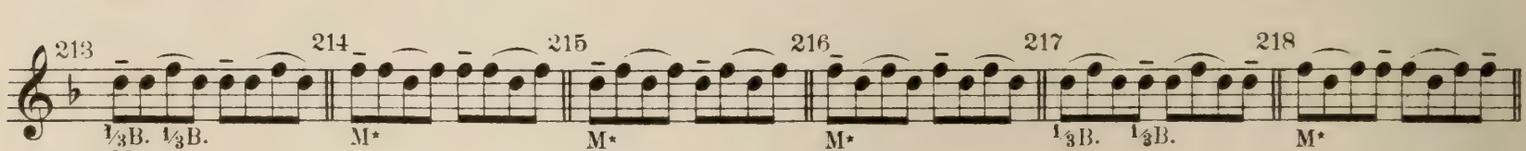


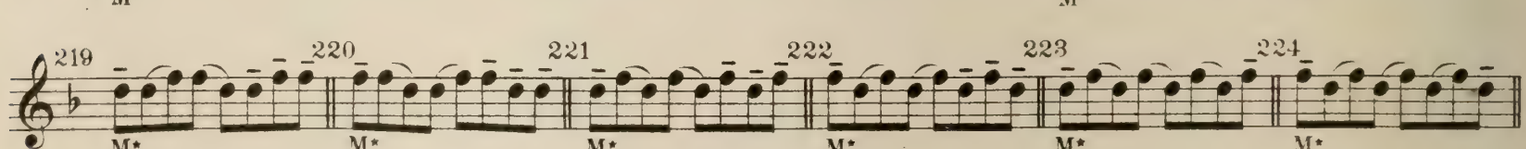






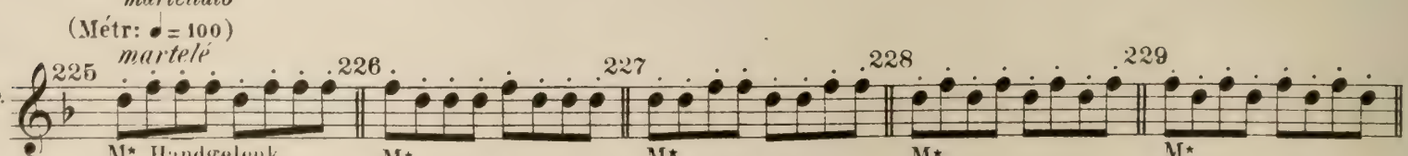




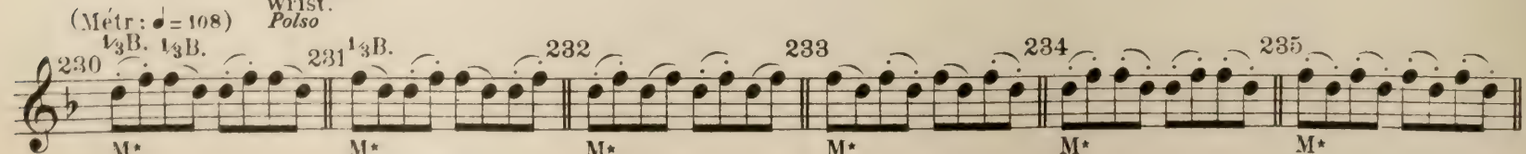


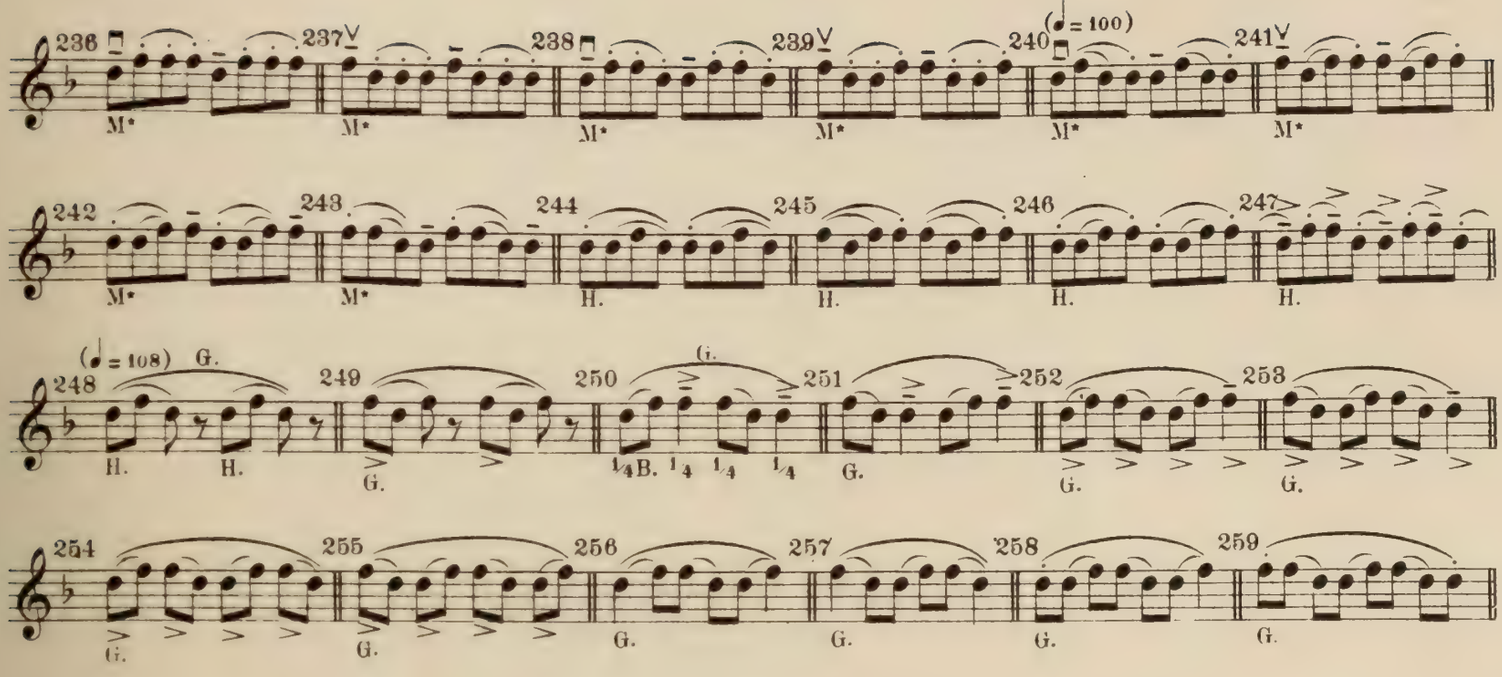
martellato
(Métr: ♩= 100)
martelé

Picchettato.
Staccato.



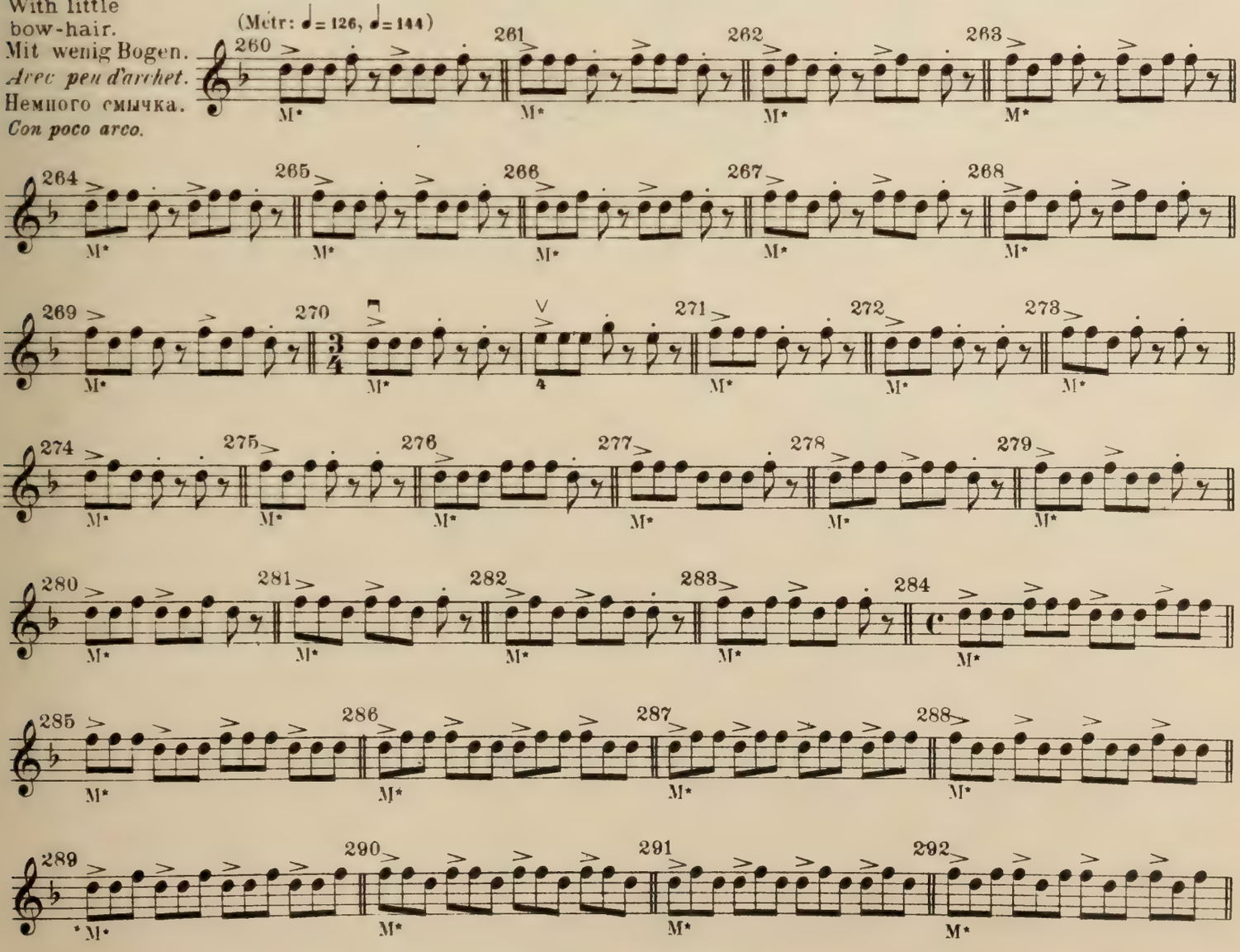
(Métr: ♩= 108)

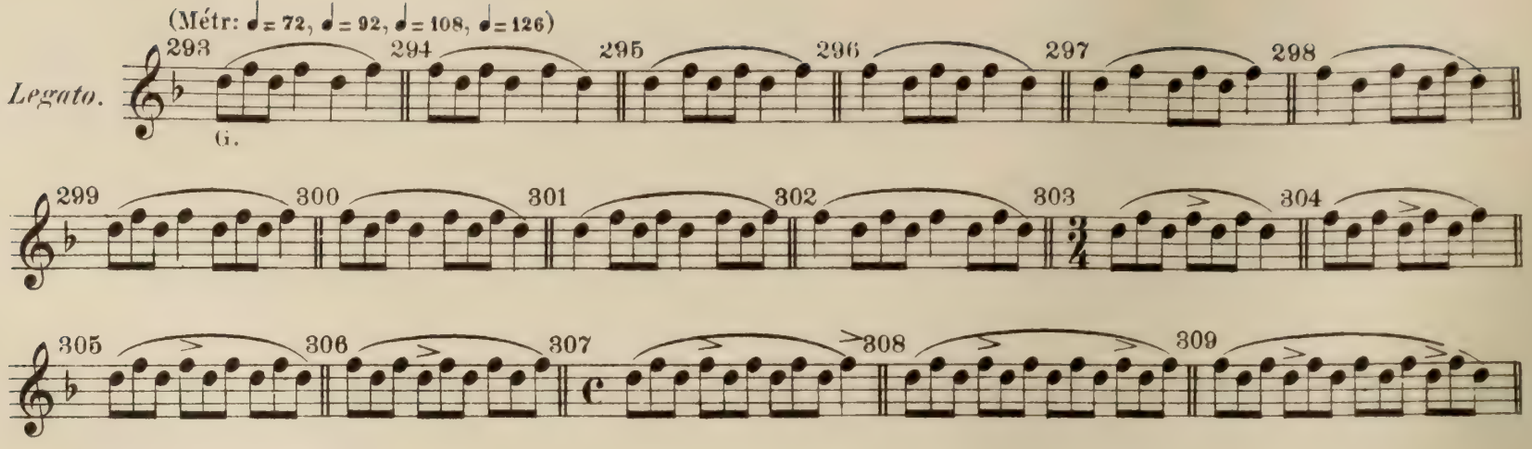


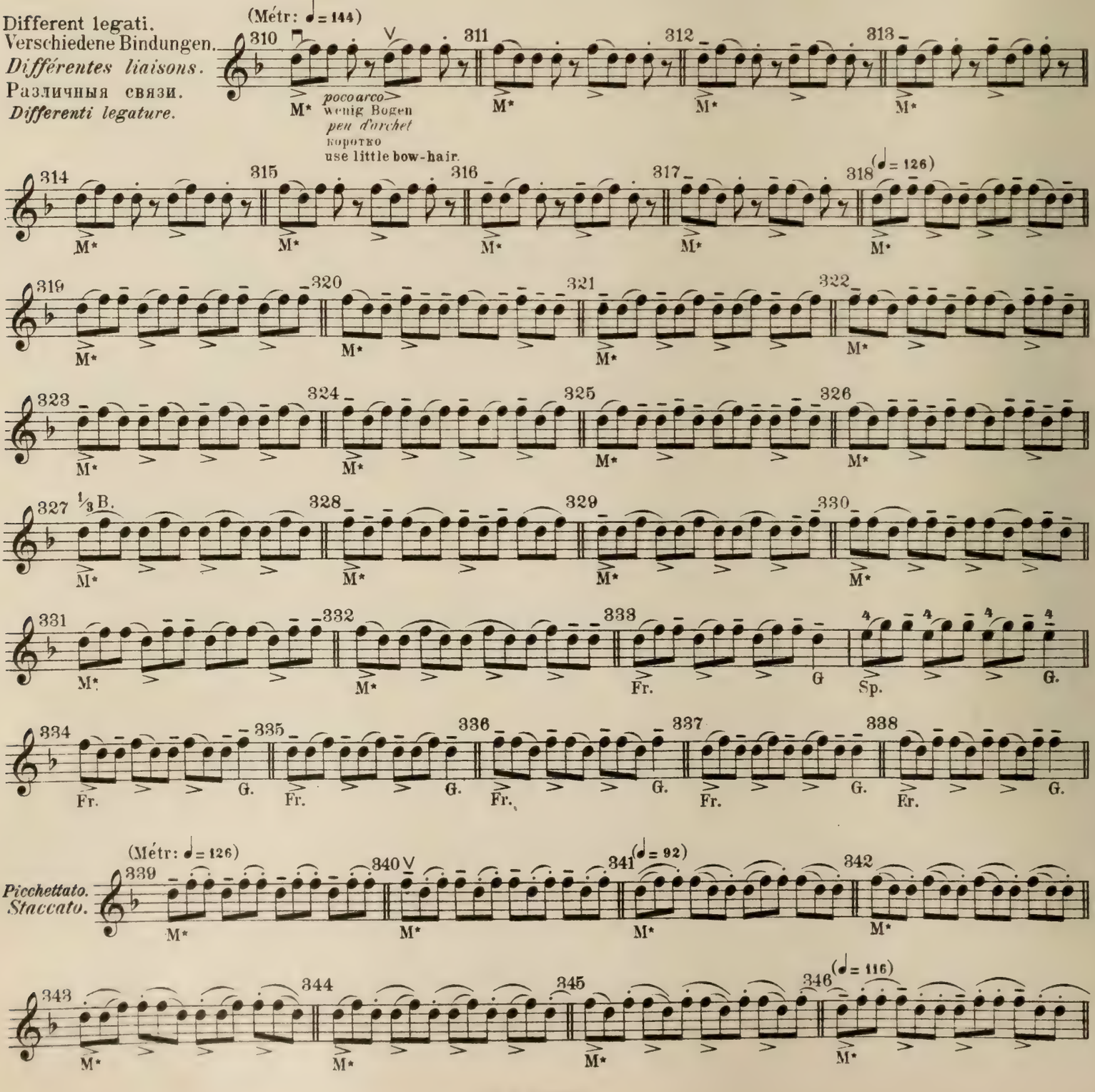


Veränderungen in Triolen. | **Variantes in Triplets.** | **Измѣненія тріолями.**
Varianti di terzine. | ***Variantes en triolets.***

With little bow-hair.
Mit wenig Bogen.
Avec peu d'archet.
Немного смычка.
Con poco arco.



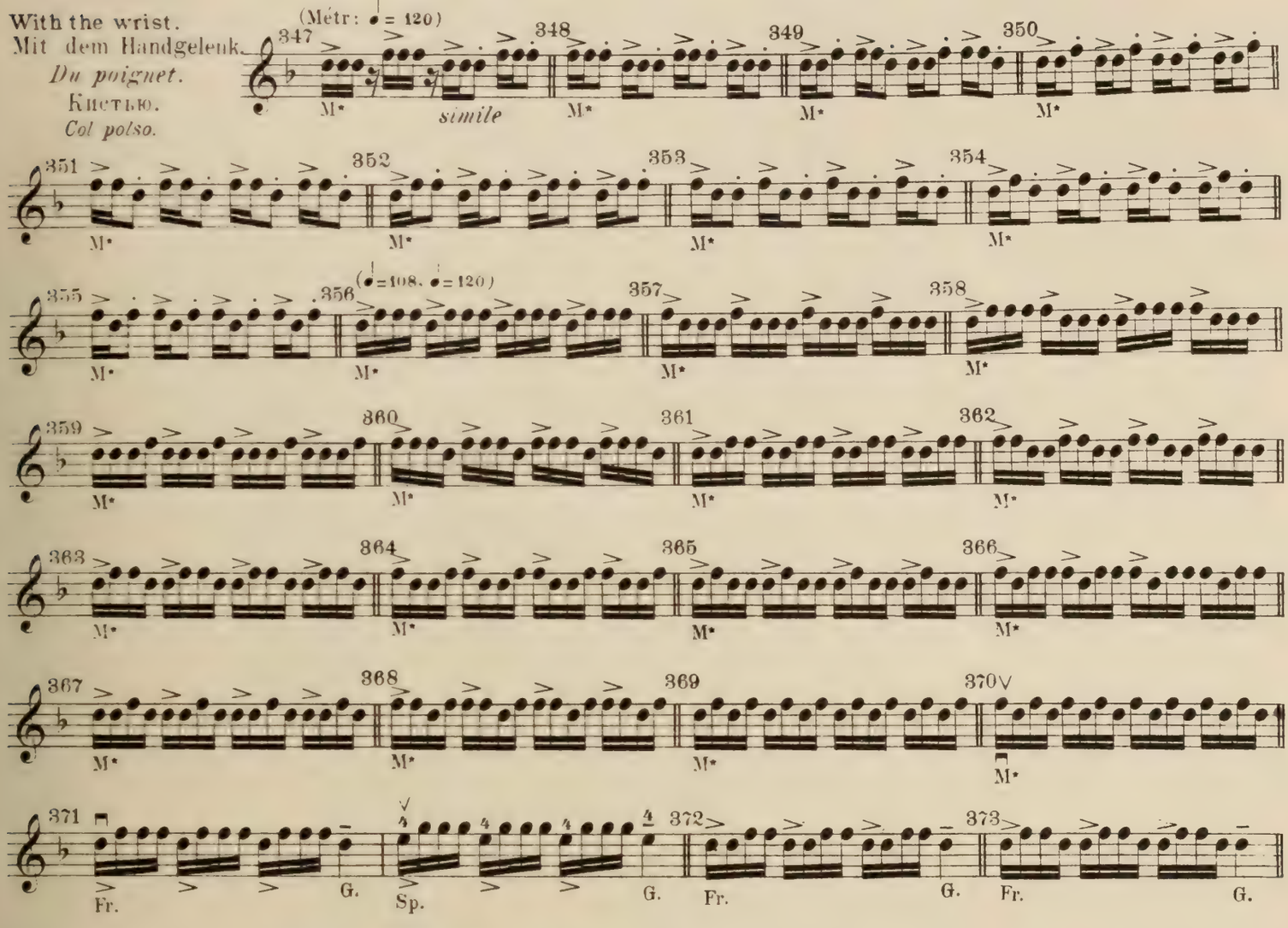

(Métr: ♩= 72, ♩= 92, ♩= 108, ♩= 126)
Legato.
293
294
295
296
297
298
G.
299
300
301
302
303
304
305
306
307
308
309


Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.
(Métr: ♩= 144)
310
311
312
313
M*
poco arco
wenig Bogen
peu d'archet
коротко
use little bow-hair.
314
315
316
317
318
(♩= 126)
319
320
321
322
323
324
325
326
327
⅓ B.
328
329
330
331
332
333
G
Sp.
G.
334
335
336
337
338
Fr.
G.
(Métr: ♩= 126)
Picchettato.
Staccato.
339
340
341
(♩= 92)
342
343
344
345
346
(♩= 116)

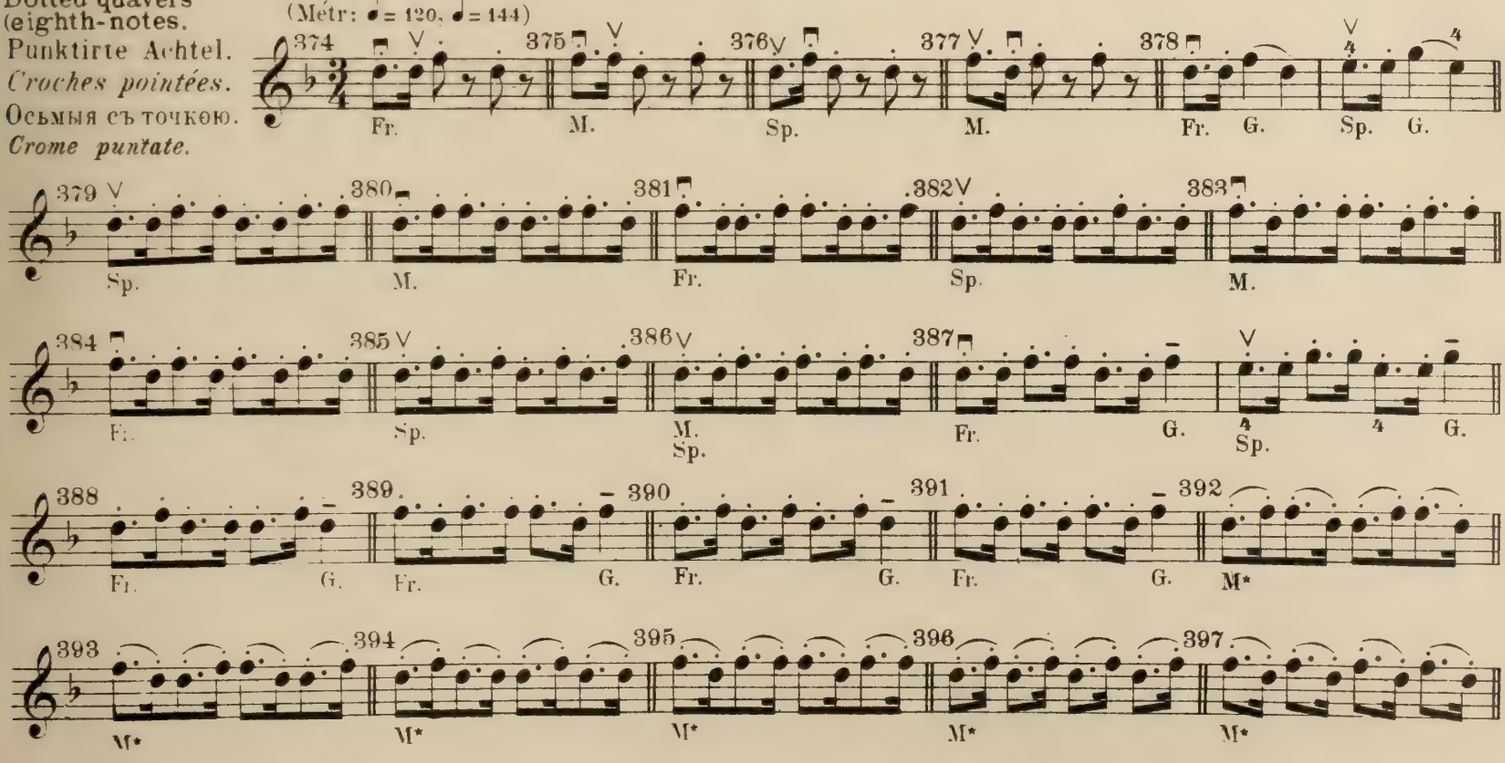
Veränderungen in Sechzehnteln. | Variantes in semiquavers (sixteenth-notes.) | Измѣненія шестнадцатыми.

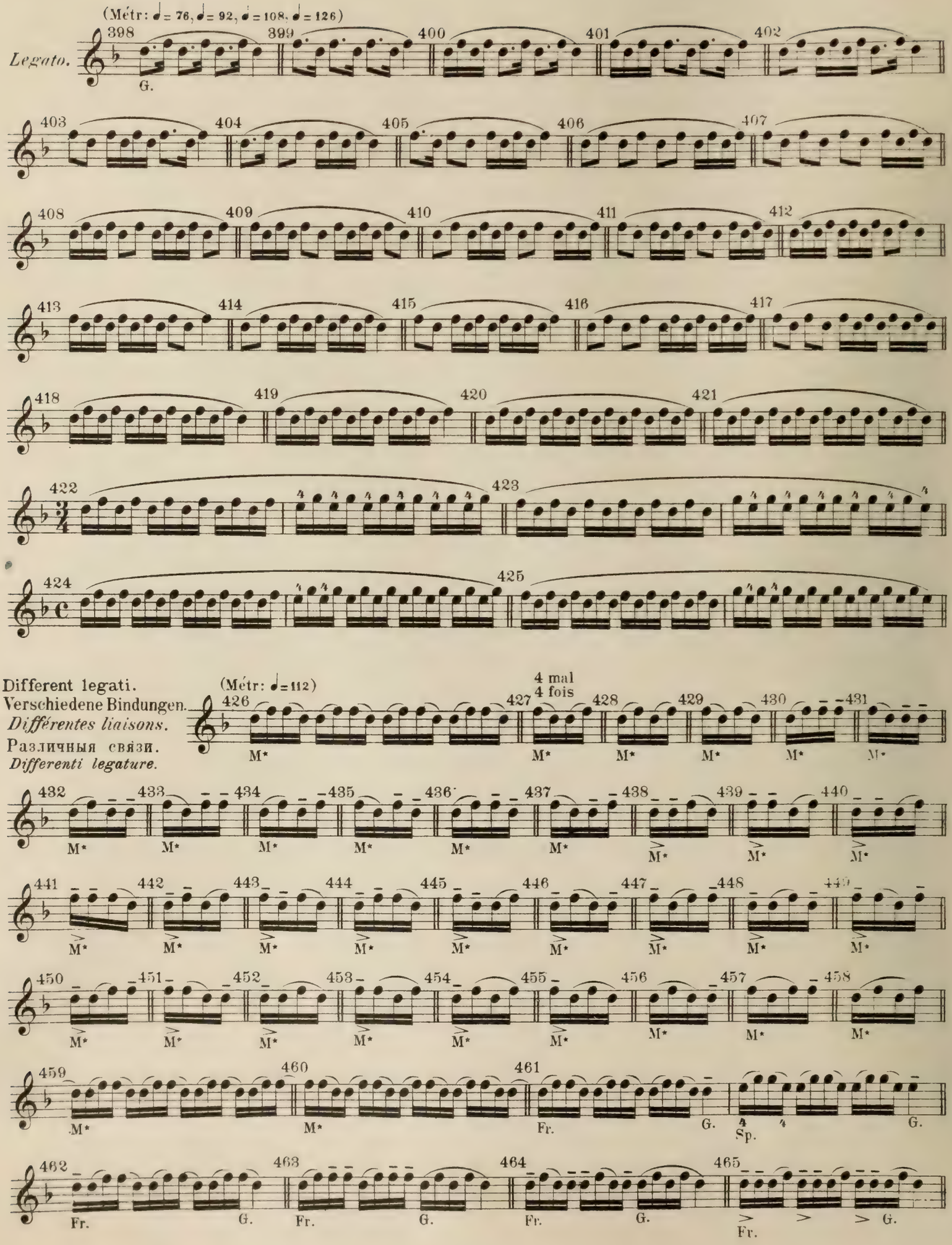
Varianti di semicrome. | *Variantes en doubles croches.*

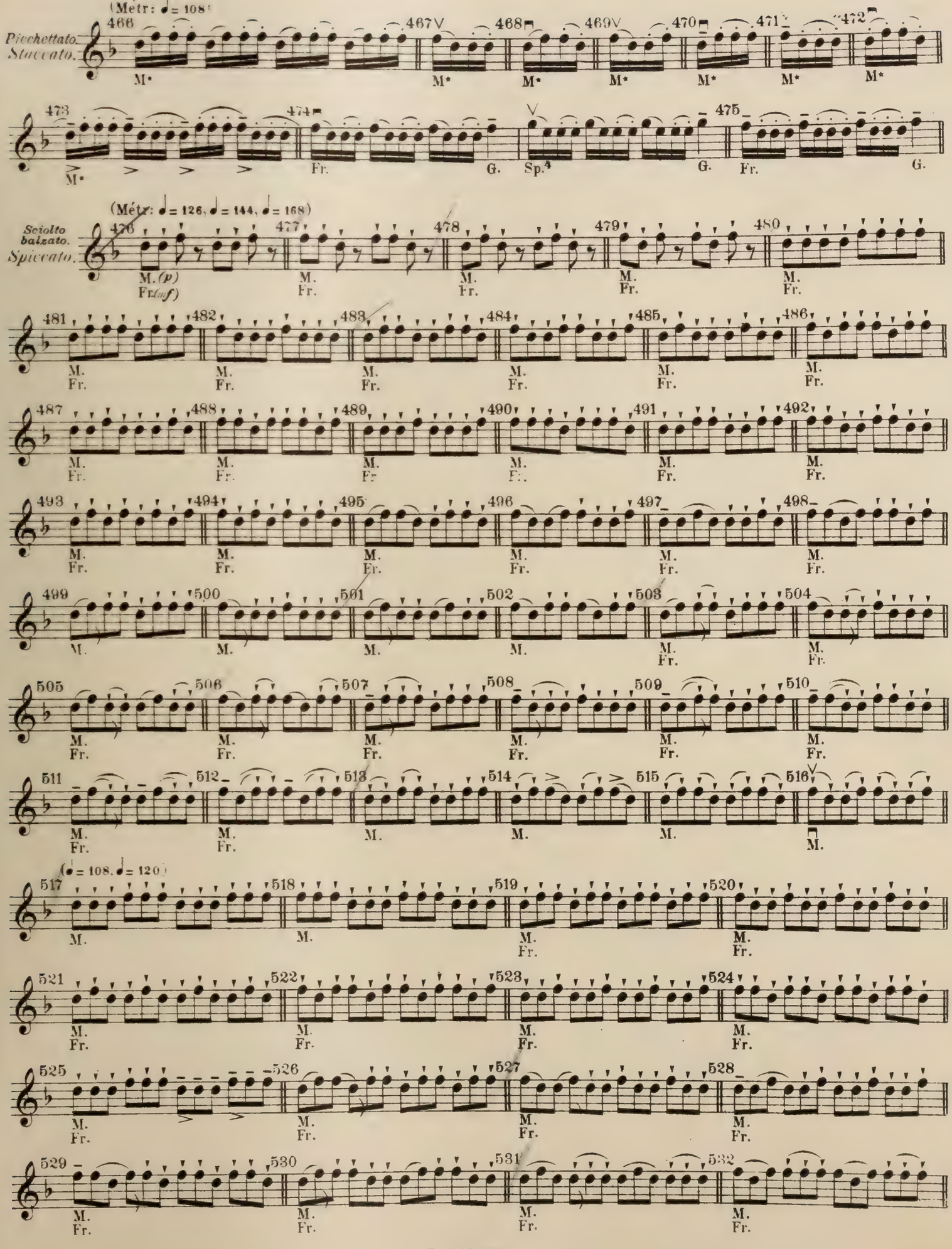
With the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.

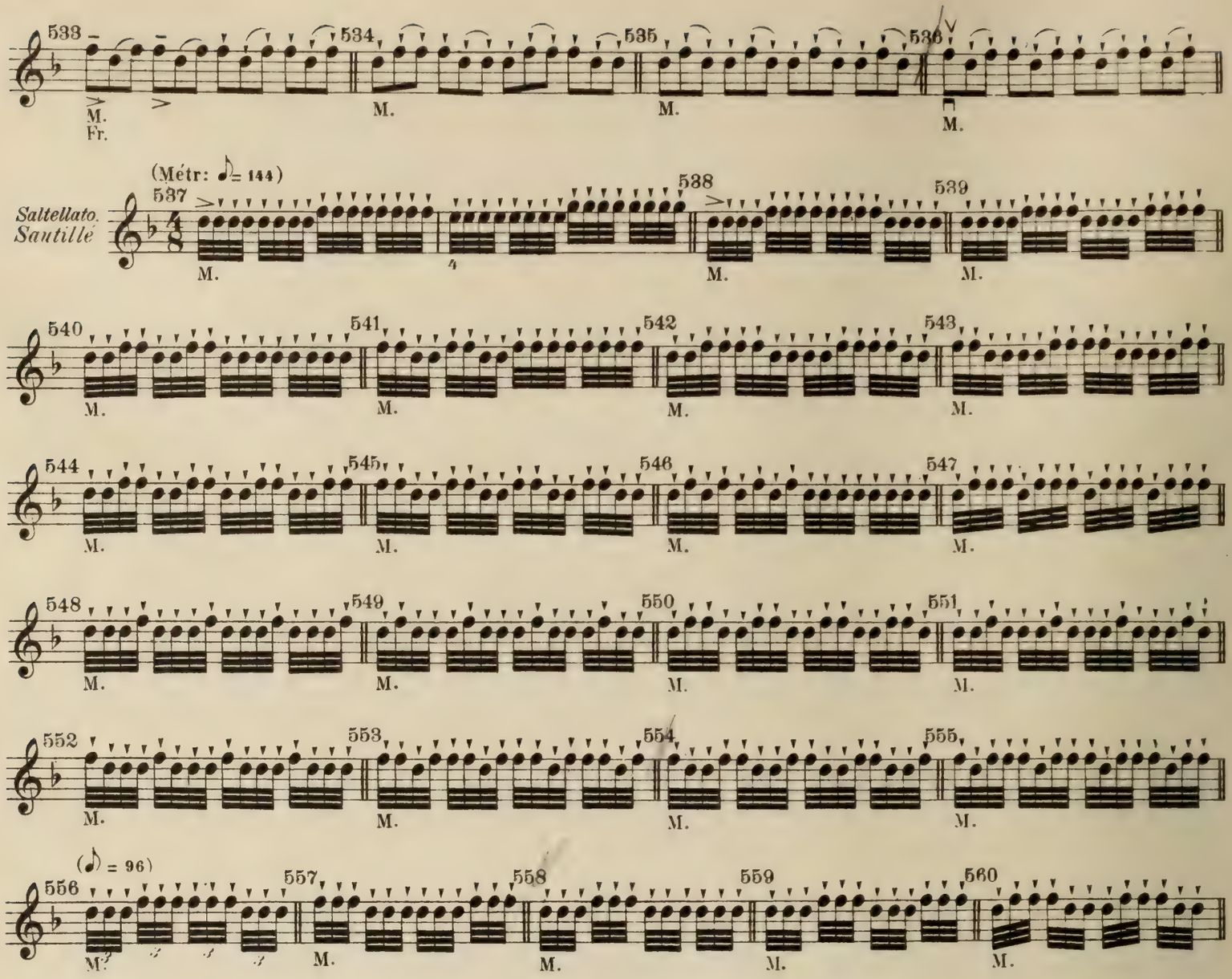


Dotted quavers (eighth-notes.)
Punktirte Achtel.
Croches pointées.
Осьмыя съ точкою.
Crome puntate.

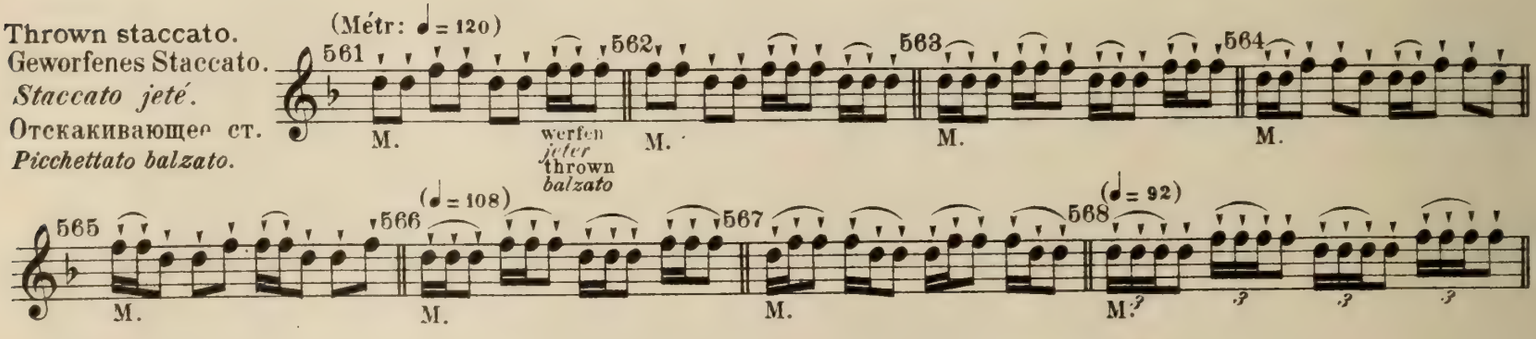



(Métr: ♩= 76, ♩= 92, ♩= 108, ♩= 126)
Legato.
398
399
400
401
402
403
404
405
406
407
408
409
410
411
412
413
414
415
416
417
418
419
420
421
422
423
424
425
Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.
(Métr: ♩=112)
4 mal
4 fois
426
427
428
429
430
431
432
433
434
435
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454
455
456
457
458
459
460
461
462
463
464
465
M*
G.
Fr.
Sp.

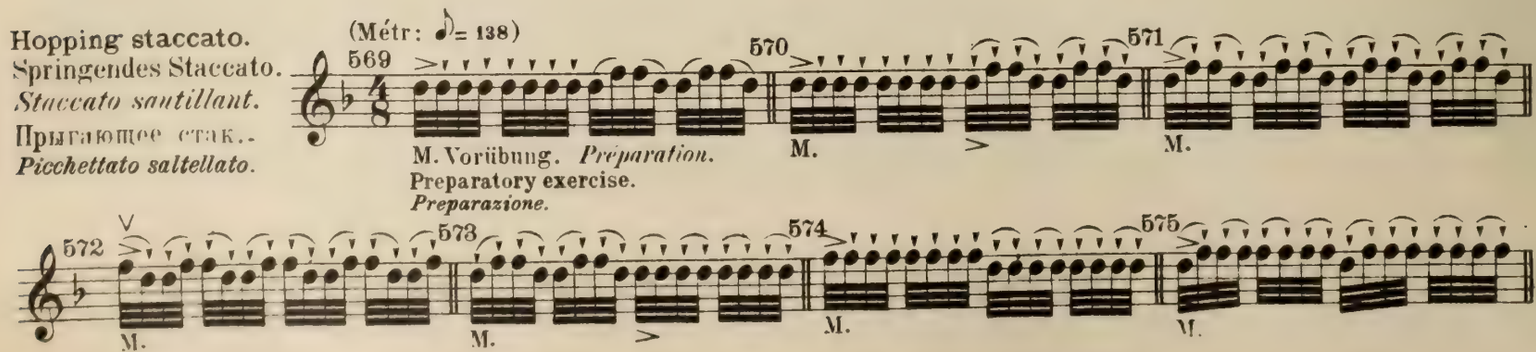

(Métr: ♩ = 108)
Picchettato.
Staccato.
Fr.
G.
Sp.4
(Métr: ♩ = 126, ♩ = 144, ♩ = 168)
Sciolto balzato.
Spiccato.
M. (p)
Fr (sf)
(♩ = 108, ♩ = 120)



Thrown staccato.
Geworfenes Staccato.
Staccato jeté.
Отскакивающее ст.
Picchettato balzato.



Hopping staccato.
Springendes Staccato.
Staccato sautillant.
Прыгающее стак..
Picchettato saltellato.



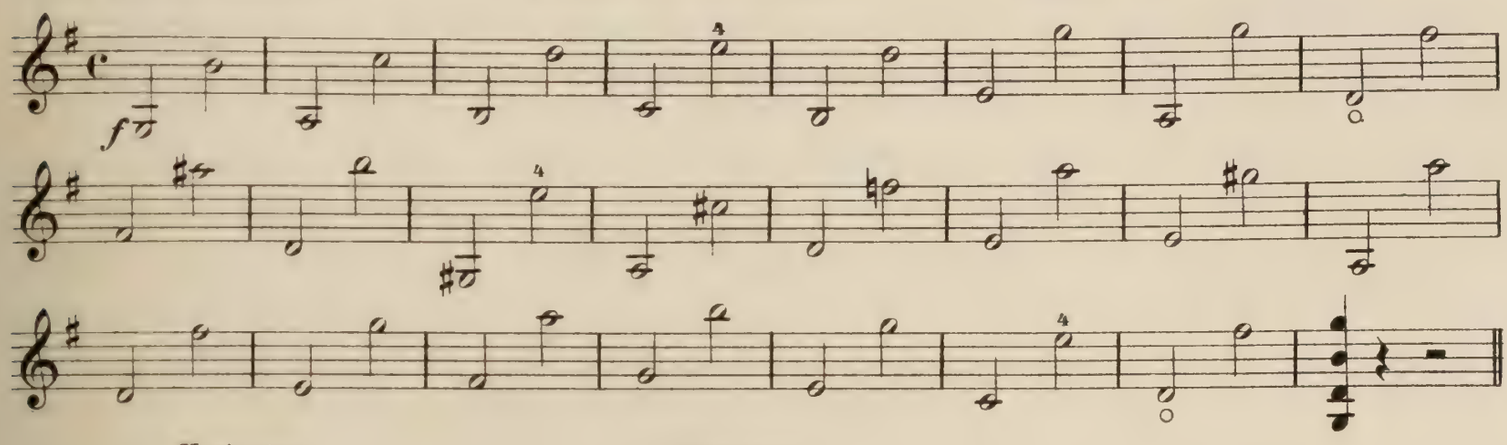
M. Vorübung. *Préparation.*
Preparatory exercise.
Preparazione.

№ 30.

Uebungen für das Ueberspringen einer oder zweier Saiten.
Beispiel mit 190 Varianten.
Esercizi per saltare una o due corde.
Esempi con 190 varianti.

Exercises for skipping over one or two strings.
Example with 190 Variantes.
Exercices pour passer une ou deux cordes.
Exemple avec 190 variantes.

Упражненія для перескакиванія черезъ одну или двѣ струны.
Примѣръ съ 190 варіантами.



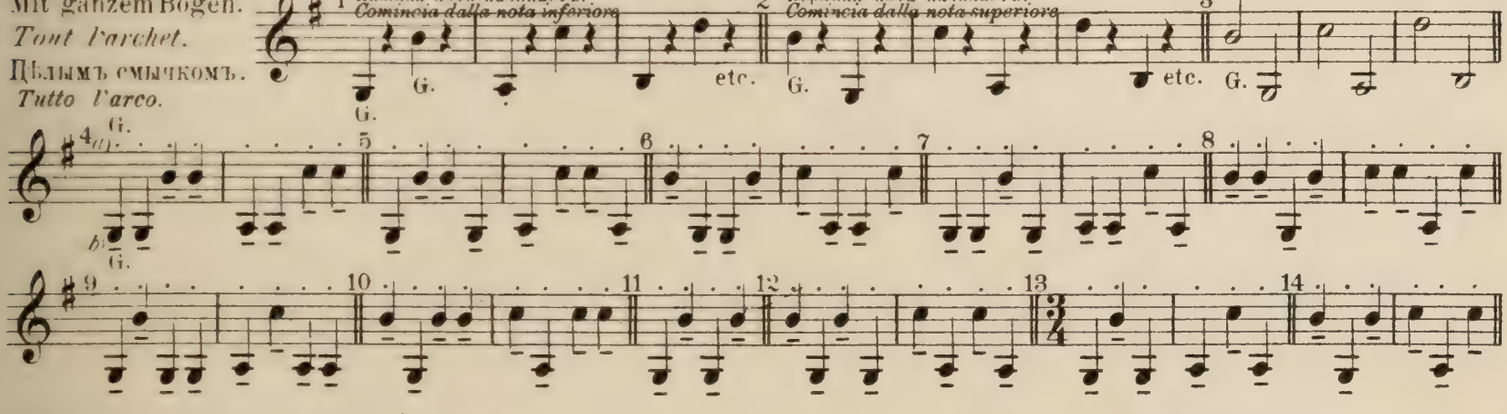
Varianten. *Varianti.* | Variantes. *Variantes.* | Варіанты.

(Métr: ♩ = 60.)

The lower note begins. Die untere Note fängt an. *La note inférieure commence.* Нижняя нота начинаетъ. *Comincia dalla nota inferiore*

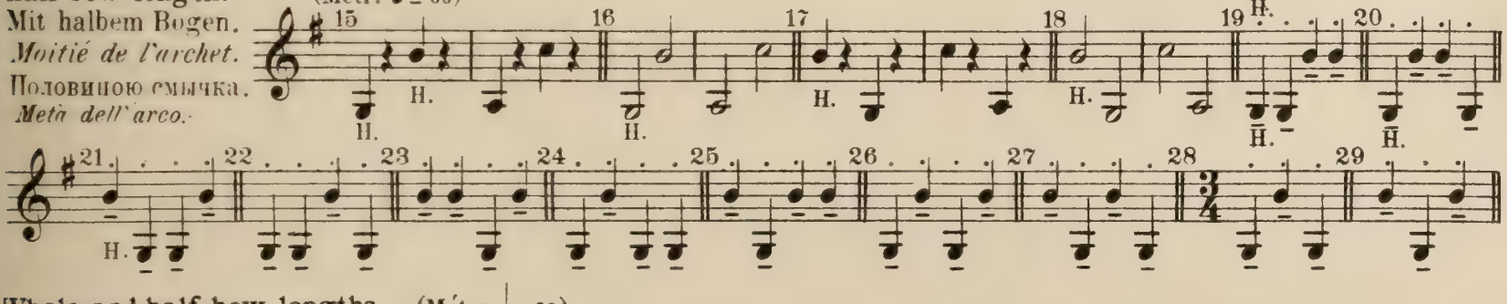
The upper note begins. Die obere Note fängt an. *La note supérieure commence.* Верхняя нота начинаетъ. *Comincia dalla nota superiore*

Whole bow-length. Mit ganzem Bogen. *Tout l'archet.* Цѣлымъ смычкомъ. *Tutto l'arco.*



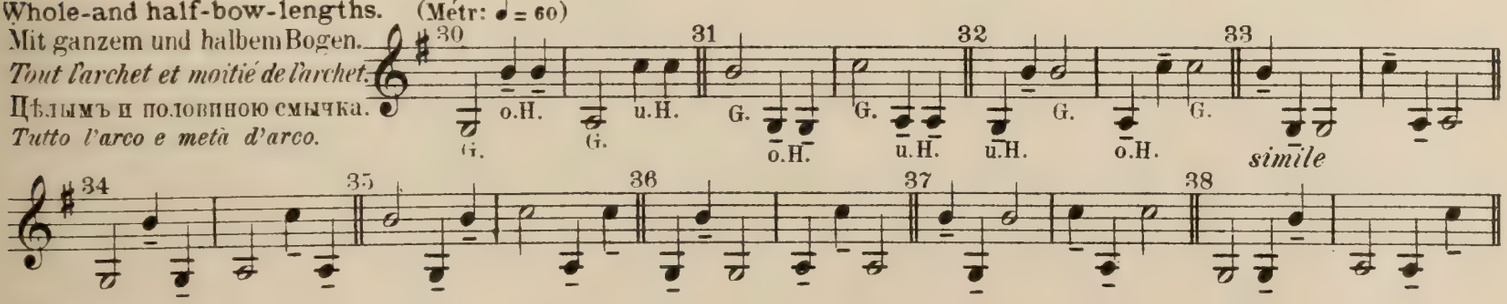
half bow-length. Mit halbem Bogen. *Moitié de l'archet.* Половиною смычка. *Metà dell'arco.*

(Métr: ♩ = 66)



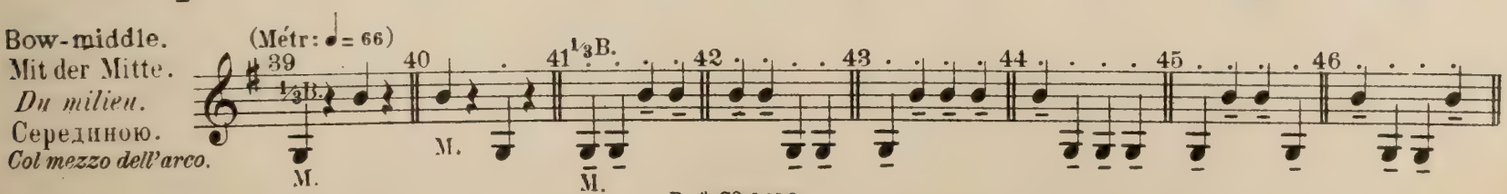
Whole-and half-bow-lengths. Mit ganzem und halbem Bogen. *Tout l'archet et moitié de l'archet.* Цѣлымъ и половиною смычка. *Tutto l'arco e metà d'arco.*

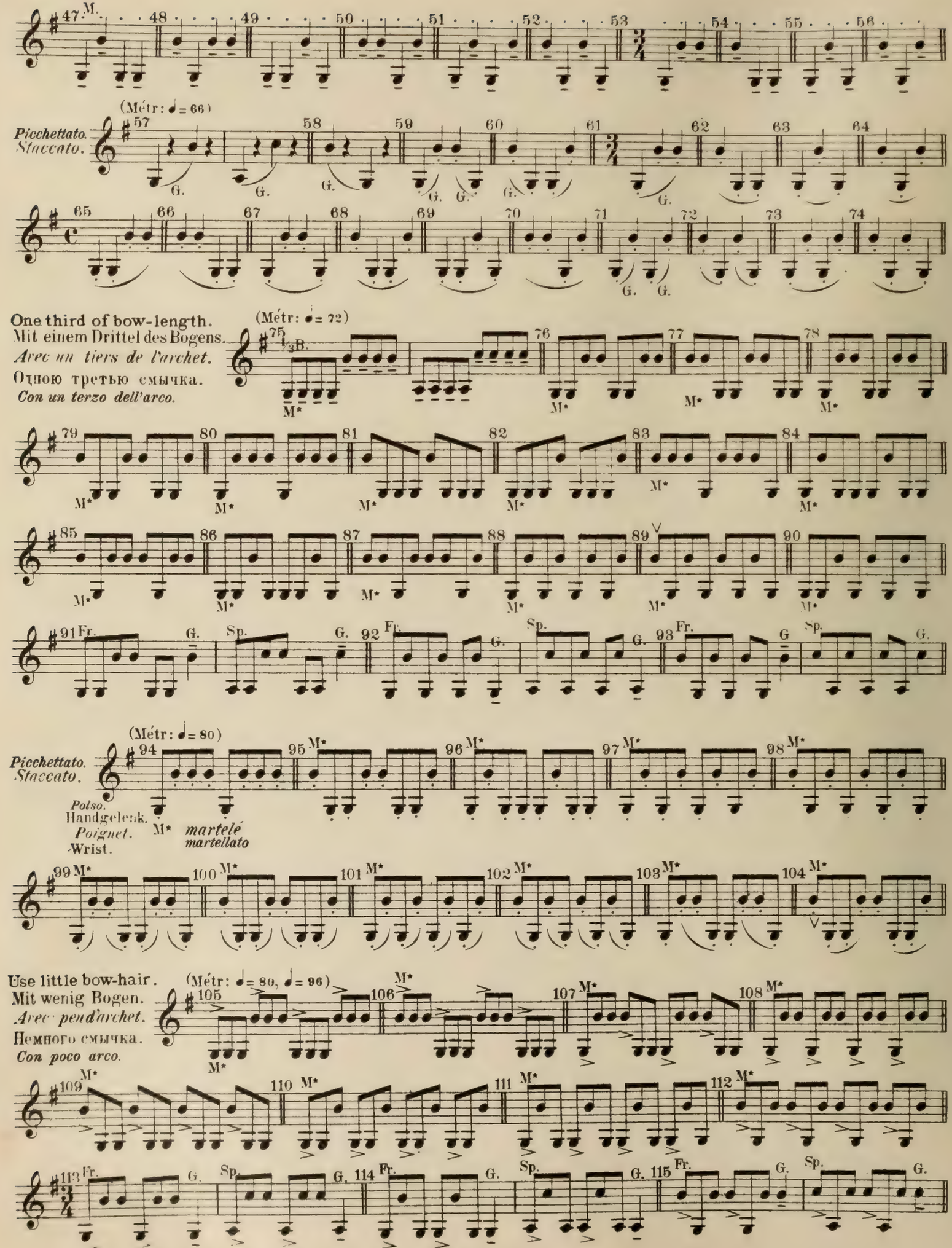
(Métr: ♩ = 60)

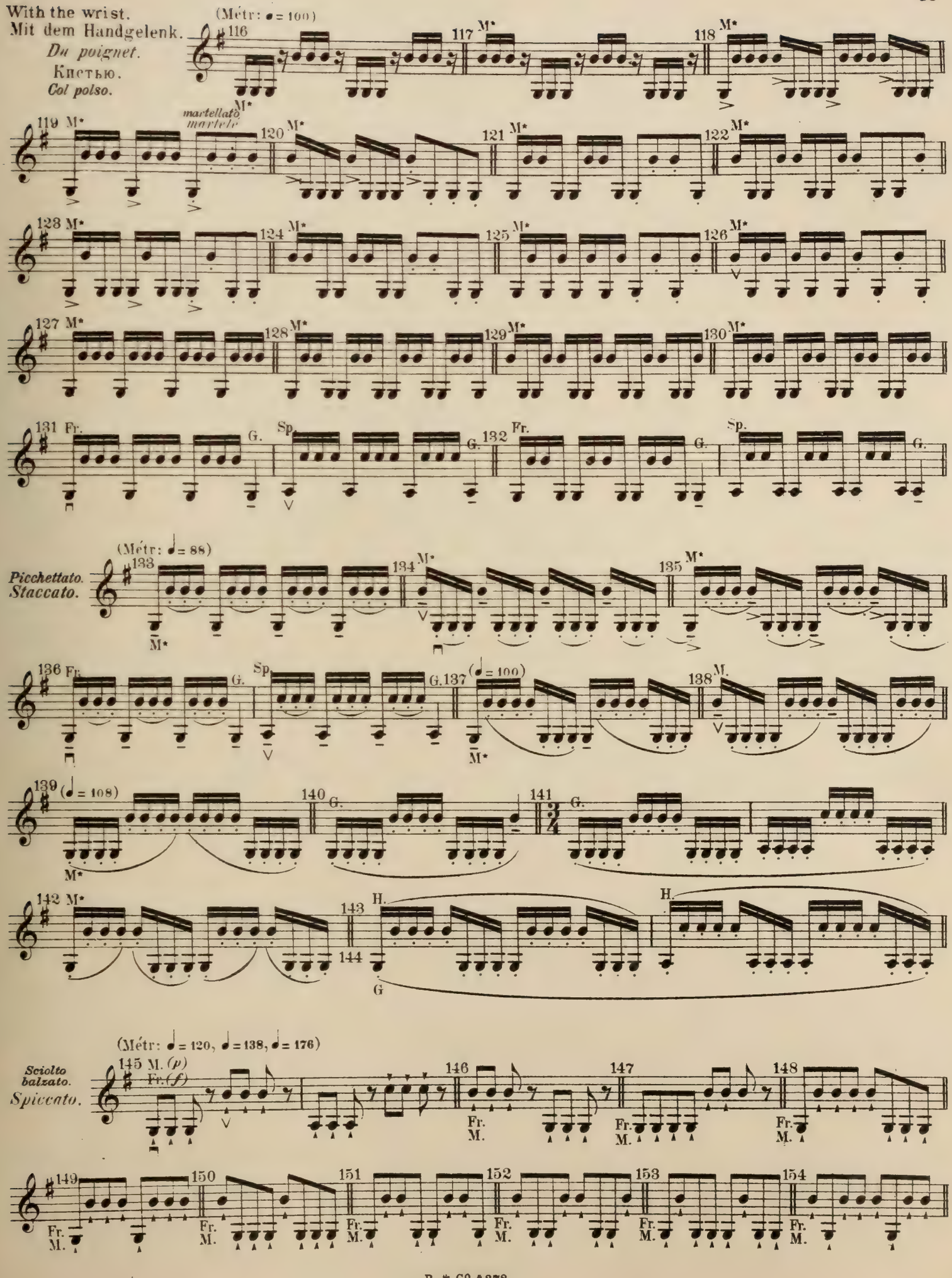


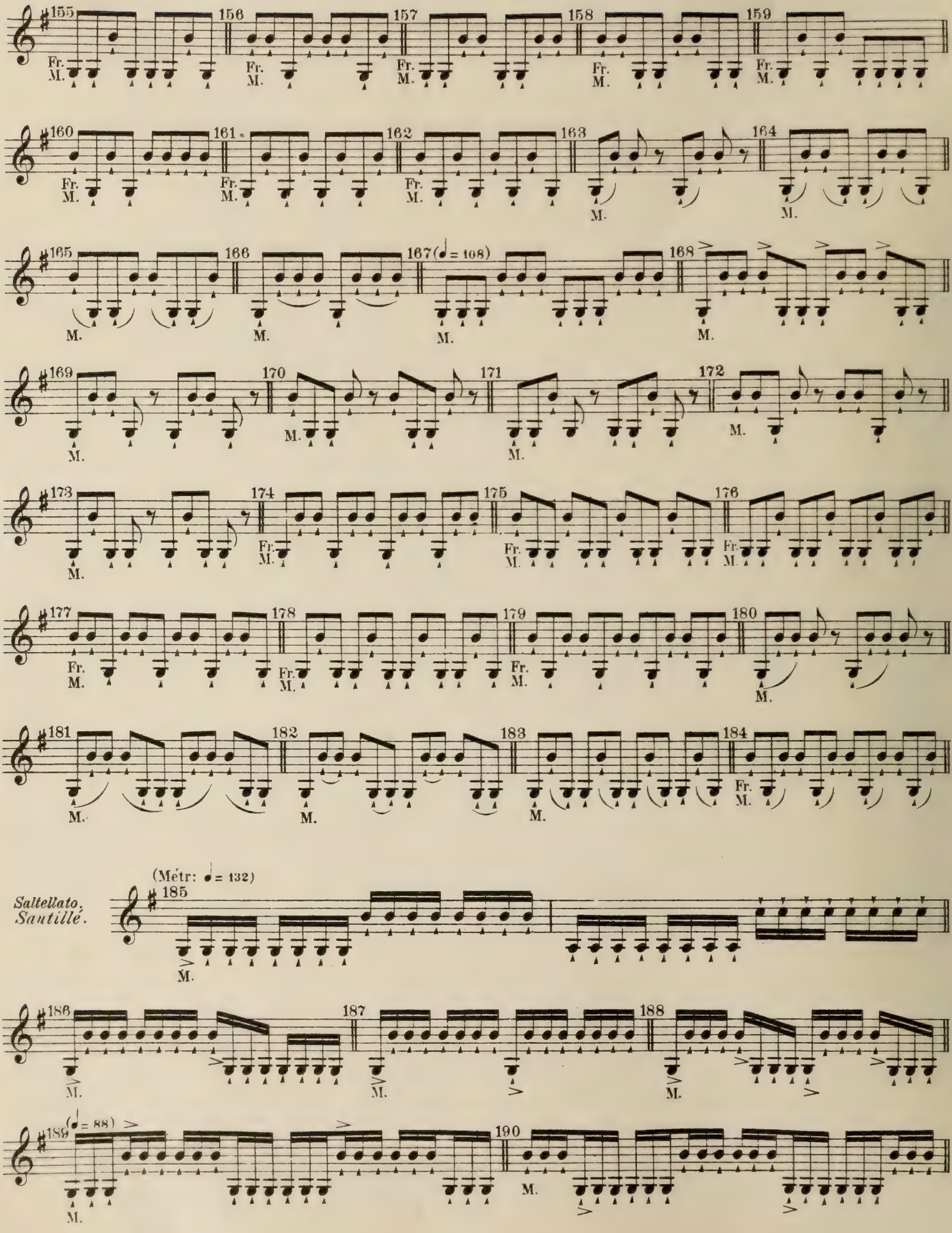
Bow-middle. Mit der Mitte. *Du milieu.* Серединою. *Col mezzo dell'arco.*

(Métr: ♩ = 66)




(Métr: ♩ = 66)
Picchettato.
Staccato.
One third of bow-length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.
(Métr: ♩ = 72)
(Métr: ♩ = 80)
Polso.
Handgelenk.
Poignet.
Wrist.
martelé
martellato
Use little bow-hair.
Mit wenig Bogen.
Avec peu d'archet.
Немного смычка.
Con poco arco.
(Métr: ♩ = 80, ♩ = 96)


With the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.
(Métr: ♩ = 100)
martellato
martelé
Picchettato.
Staccato.
(Métr: ♩ = 88)
(♩ = 100)
(♩ = 108)
Sciolto
balzato.
Spiccato.
(Métr: ♩ = 120, ♩ = 138, ♩ = 176)


155
156
157
158
159
160
161
162
163
164
165
166
167 (♩ = 108)
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
Fr.
M.
(Métr: 𝅗𝅥 = 132)
Saltellato.
Sautillé.
185
186
187
188
189 (♩ = 88)
190

ZWEITE ABTHEILUNG (Heft IV).

Arpeggien auf zwei Saiten.

PARTE SECONDA (fascicolo IV).

Arpeggi sopra due corde.

Traduzione italiana di M. PÉLISSIER.

Etude in 17 Varianten mit Stricharten zu jeder Veränderung.

Studio con 17 varianti. Differenti colpi d'arco per ogni variante.

Edited and translated by H. Brett.

SECOND PART (Section IV).

ARPEGGIOS ON TWO STRINGS.

DEUXIÈME PARTIE (Cahier IV).

Arpèges sur deux cordes.

No. 31.

Study in 17 Variantes, with the bowing-styles for each variante.

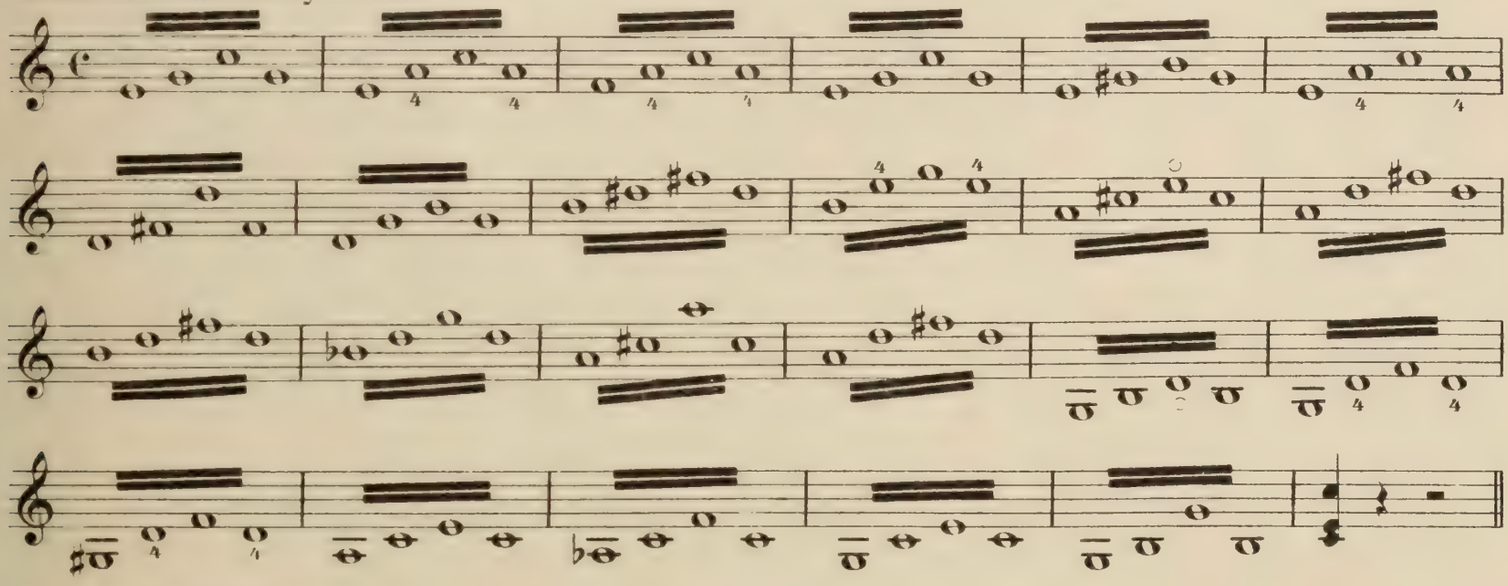
Etude en 17 variantes avec les coups d'archet pour toutes les variantes.

ВТОРАЯ ЧАСТЬ (Тетрадь IV).

Арпеджіи на двухъ струнахъ.

№ 31.

Этюдъ въ 17 варіантахъ съ движеніями смычка къ каждому варіанту.



Varianten und Stricharten.
Varianti e colpi d'arco.

Variantes and bowing-styles.
Variantes et coups d'archet.

Варіанты и движенія смычка.

Var. 1. Allegro ♩ = 132

egualmente tutto lo studio
Ebenso die ganze Etude.
De même toute l'étude.
Также весь этюдъ.

The like throughout the whole Study. etc.

(♩ = 132) (♩ = 116) (♩ = 108)

Moderato ♩ = 88 (♪ = 152)

M. *spiccato*
Fr. *sciolto balzato*
M. *sautillé saltellato*

Var. 2. Allegro ♪ = 152

etc.

(♪ = 152) (♪ = 132)

(♪ = 138) (♩ = 126) (♪ = 96)

Fr. *sciolto balzato*

spiccato

M. *sautillé saltellato*

*) *Studiare i colpi d'arco indicati da* M* *col mezzo dell'arco, sulla punta e sul tallone.*

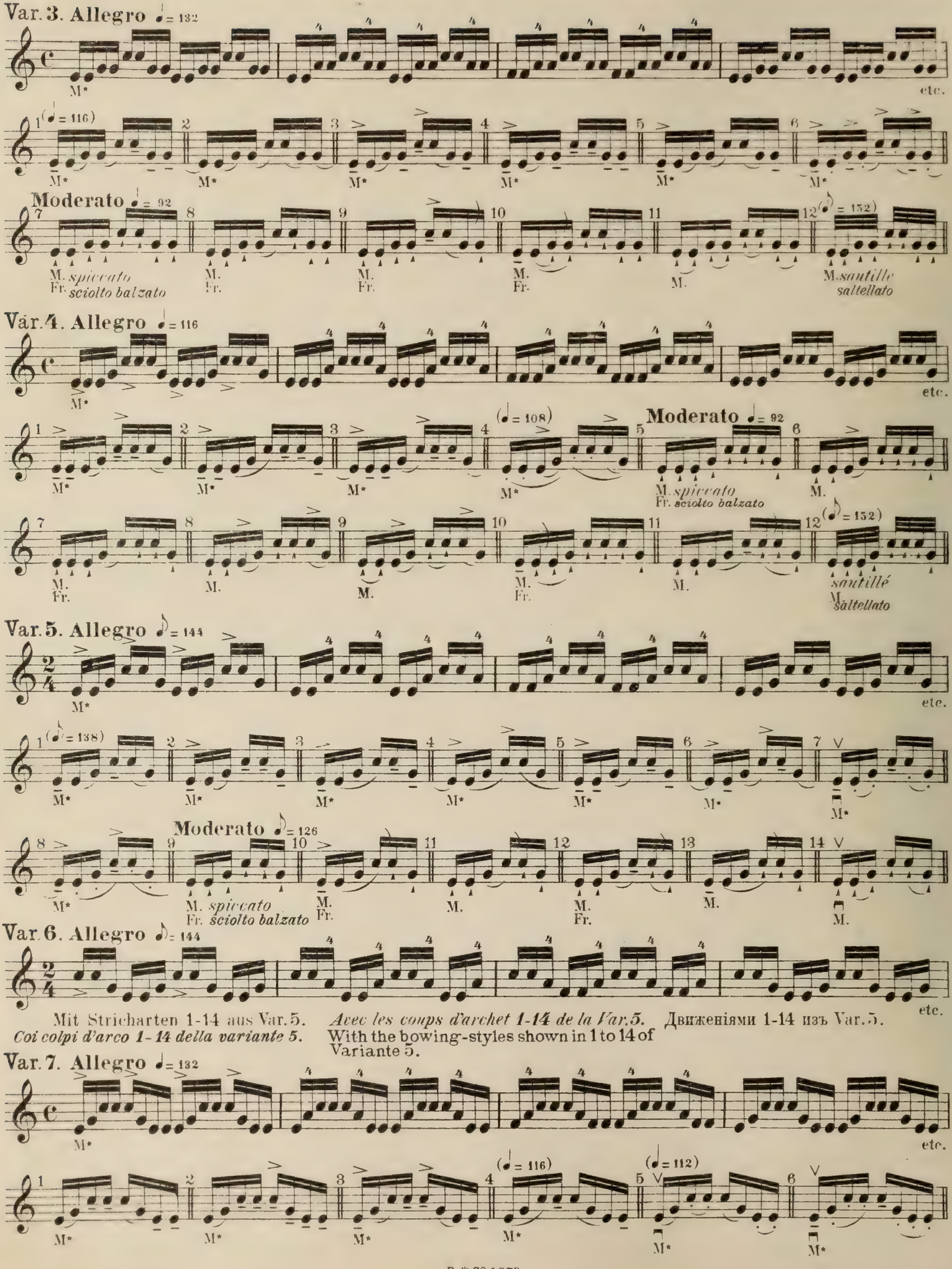
) Alle mit M bezeichneten Stricharten in der Mitte, an der Spitze und am Frosch üben.

) Practice each of the bowing-styles marked M at the middle, the tip and the frog.

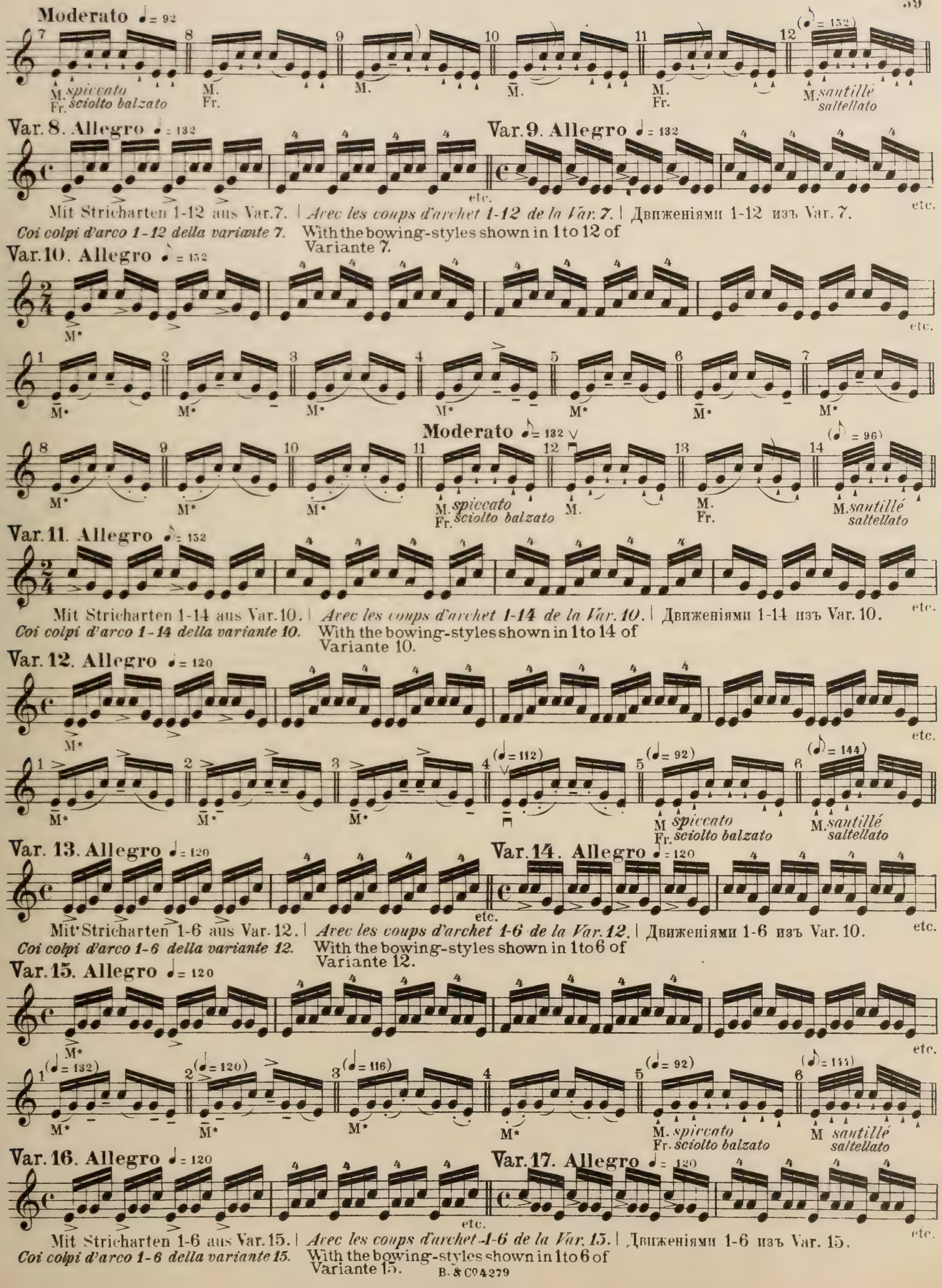
*) *Travaillez les coups d'archet marqués de* M* *du milieu, de la pointe et du talon.*

) Движенія смычка, обозначенныя М, играть серединою, концомъ и у колодочки.

Copyright 1901 by Bosworth & Co.



Mit Stricharten 1-14 aus Var. 5.
Coi colpi d'arco 1-14 della variante 5.
Avec les coups d'archet 1-14 de la Var. 5.
With the bowing-styles shown in 1 to 14 of Variante 5.
Движеніями 1-14 изъ Var. 5.


Moderato ♩= 92
M. Fr. spiccato sciolto balzato
M. sautillé saltellato
Var. 8. Allegro ♩= 132
Var. 9. Allegro ♩= 132
etc.
Mit Stricharten 1-12 aus Var. 7. | Avec les coups d'archet 1-12 de la Var. 7. | Движеніями 1-12 изъ Var. 7.
Coi colpi d'arco 1-12 della variante 7. With the bowing-styles shown in 1 to 12 of Variante 7.
Var. 10. Allegro ♩= 132
Moderato ♩= 132
Var. 11. Allegro ♩= 132
Mit Stricharten 1-14 aus Var. 10. | Avec les coups d'archet 1-14 de la Var. 10. | Движеніями 1-14 изъ Var. 10.
Coi colpi d'arco 1-14 della variante 10. With the bowing-styles shown in 1 to 14 of Variante 10.
Var. 12. Allegro ♩= 120
Var. 13. Allegro ♩= 120
Var. 14. Allegro ♩= 120
Mit Stricharten 1-6 aus Var. 12. | Avec les coups d'archet 1-6 de la Var. 12. | Движеніями 1-6 изъ Var. 10.
Coi colpi d'arco 1-6 della variante 12. With the bowing-styles shown in 1 to 6 of Variante 12.
Var. 15. Allegro ♩= 120
Var. 16. Allegro ♩= 120
Var. 17. Allegro ♩= 120
Mit Stricharten 1-6 aus Var. 15. | Avec les coups d'archet 1-6 de la Var. 15. | Движеніями 1-6 изъ Var. 15.
Coi colpi d'arco 1-6 della variante 15. With the bowing-styles shown in 1 to 6 of Variante 15.

No 32.

Arpeggien in Gruppen von 3 Noten mit 58 Veränderungen des Bogenstriches.
a) Zwei Noten auf der unteren, eine Note auf der oberen Saite.

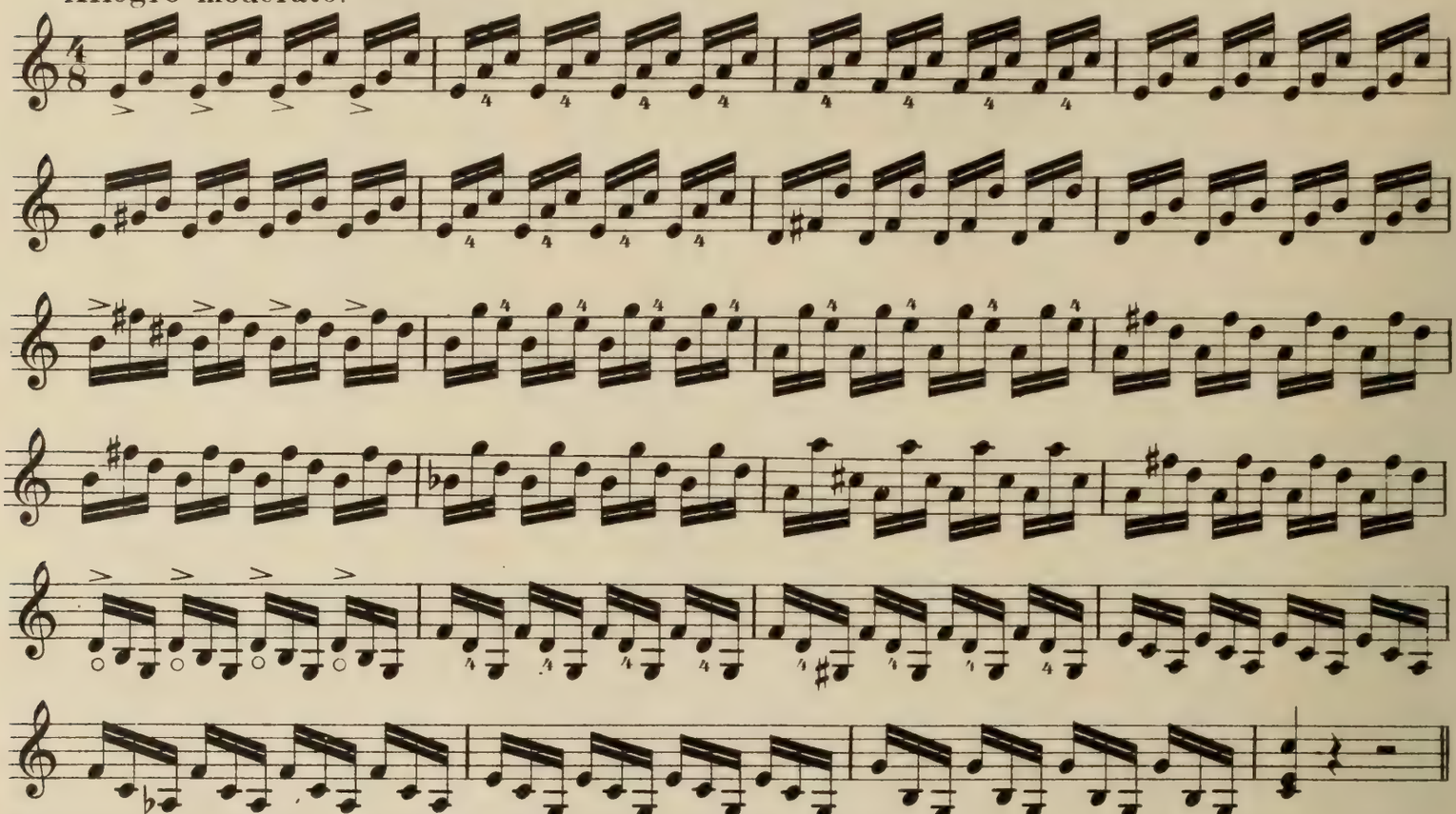
Arpeggi in gruppi di 3 note con 58 cambiamenti di colpi d'arco.
a) Due note sopra la corda inferiore, ed una sulla superiore.

Arpeggios in groups of 3 notes with 58 changes of bowing.
a) Two notes on the lower, one note on the higher string.

Arpèges en groupes de 3 notes avec 58 changements des coups d'archet.
a) Deux notes sur la corde inférieure, une note sur la supérieure.

Арпеджіи въ группахъ по 3 ноты съ 58 перемѣнами движенія смычка.
а) Двѣ ноты на нижней, одна нота на верхней струнѣ.

Allegro moderato.



b) Eine Note auf der unteren, 2 Noten auf der oberen Saite.

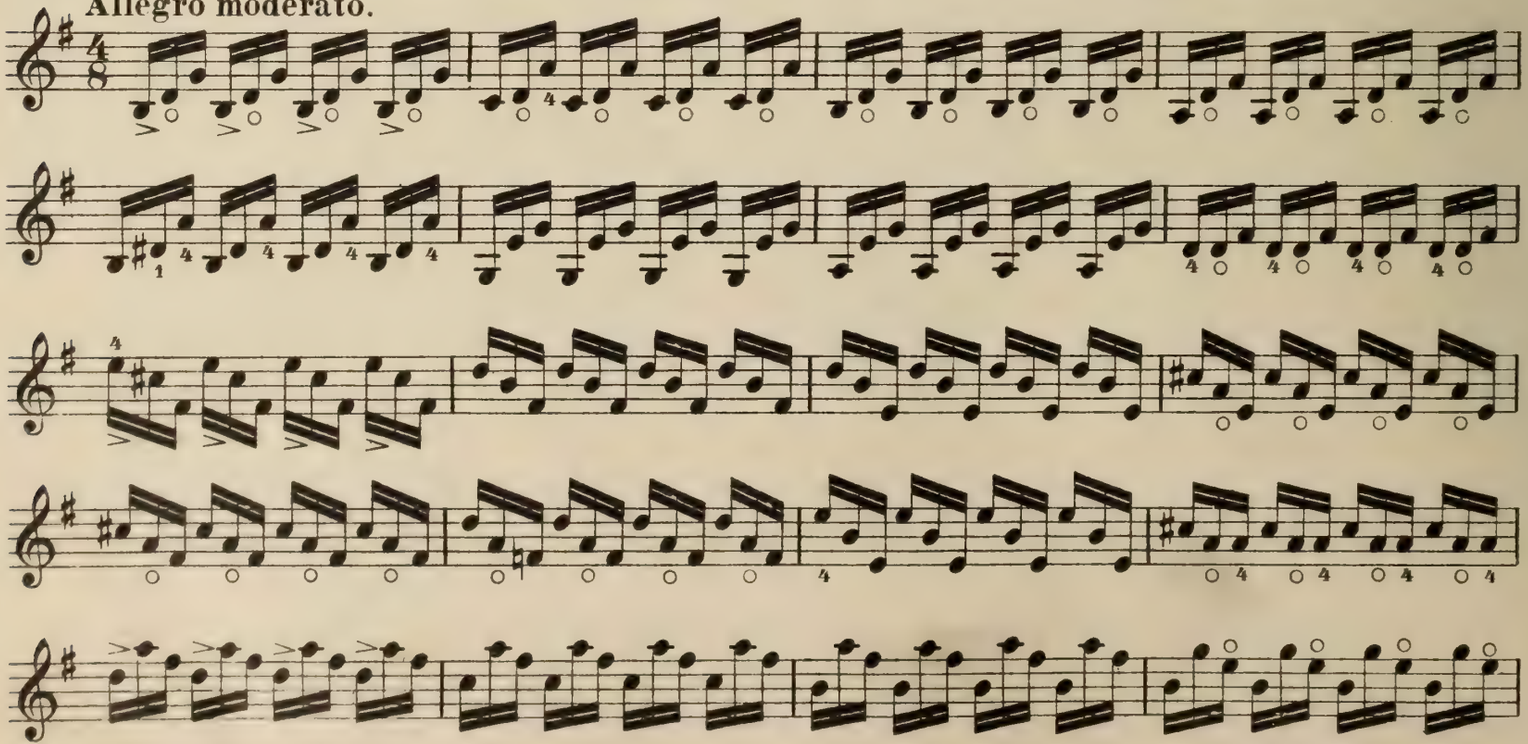
b) una nota sopra la corda inferiore, due note sulla superiore.

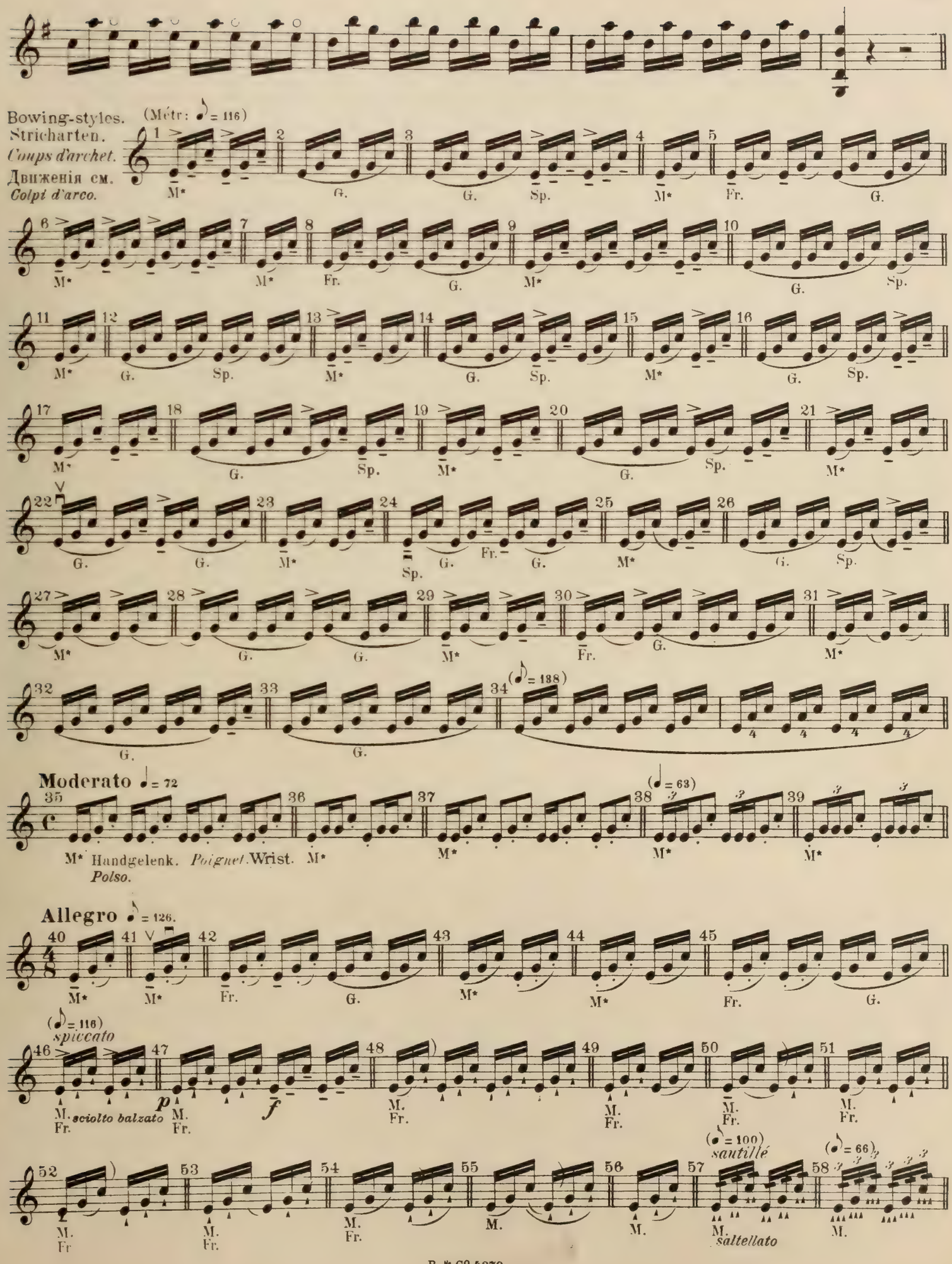
b) one note on the lower, two notes on the higher string.

b) Une note sur la corde inférieure, deux notes sur la supérieure.

б) Одна нота на нижней, 2 ноты на верхней струнѣ.

Allegro moderato.




Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.
(Métr: ♪ = 116)
M* G. G. Sp. M* Fr. G.
M* M* Fr. G. M* G. Sp.
M* G. Sp. M* G. Sp. M* G. Sp.
M* G. Sp. M* G. Sp. M*
G. G. M* Sp. G. Fr. G. M* G. Sp.
M* G. G. M* Fr. G. M*
G. G.
Moderato ♩ = 72
(♪ = 138)
(♩ = 63)
M* Handgelenk. Poignet. Wrist. Polso.
Allegro ♪ = 126.
(♪ = 116) spiccato
sciolto balzato
(♪ = 100) saltellé
(♪ = 66)
saltellato

№ 33.

Arpeggien in Gruppen von 4 Noten mit 75 Veränderungen des Bogenstriches.
a) Eine Note auf der unteren, 3 Noten auf der oberen Saite.

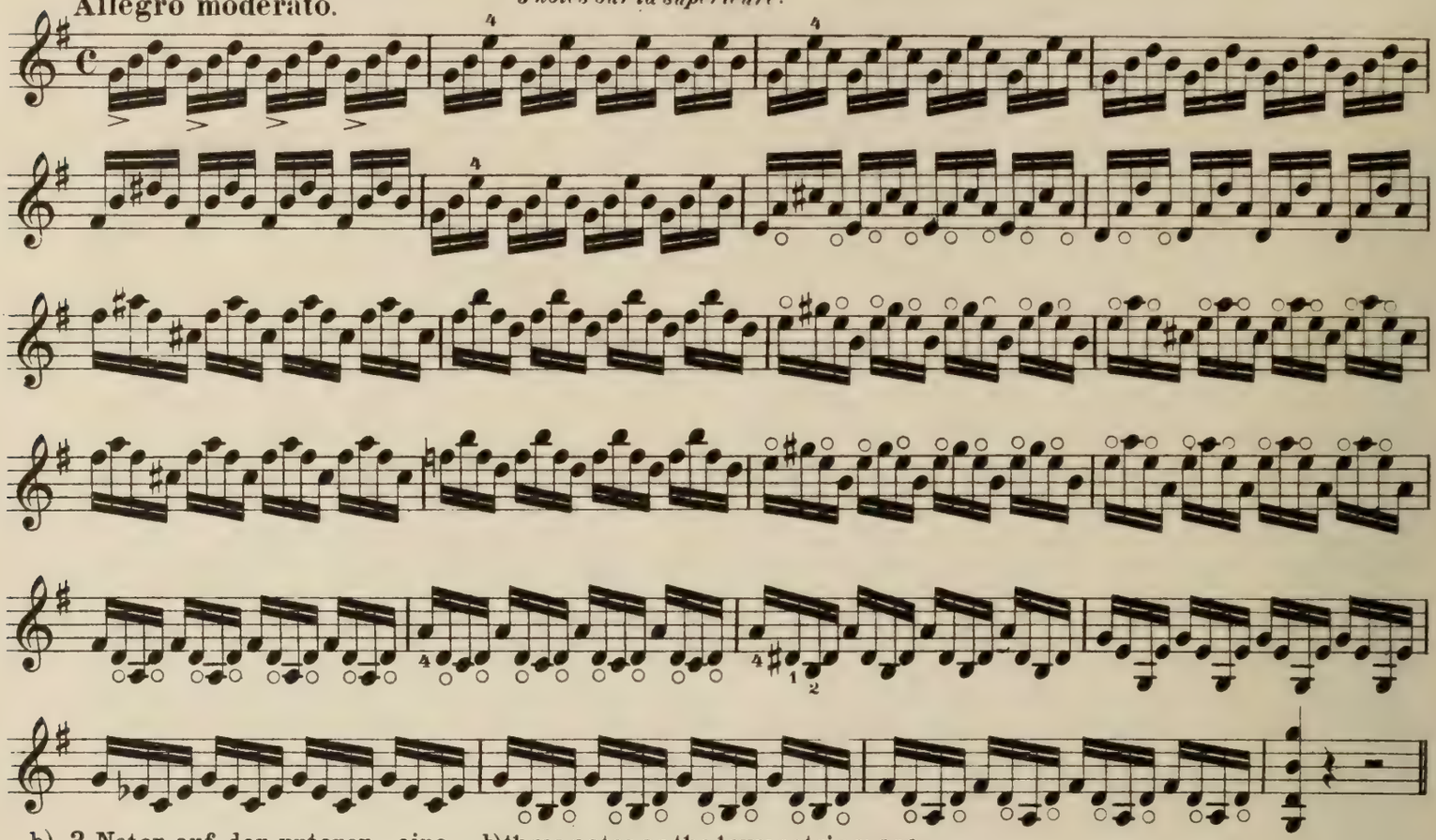
Arpeggi in gruppi di 4 note con 75 cambiamenti di colpi d'arco.
a) Una nota sopra la corda inferiore, 3 note sulla superiore.

Arpeggios in groups of 3 notes with 58 changes of bowing.
a) one note on the lower string, 3 on the upper one

Arpèges en groupes de 4 notes avec 75 changements des coups d'archet.
a) Une note sur la corde inférieure 3 notes sur la supérieure.

Арпеджіи въ группахъ по 4 ноты съ 75 перемѣнами движенія смычка.
а) Одна нота на нижней. 3 ноты на верхней струнѣ.

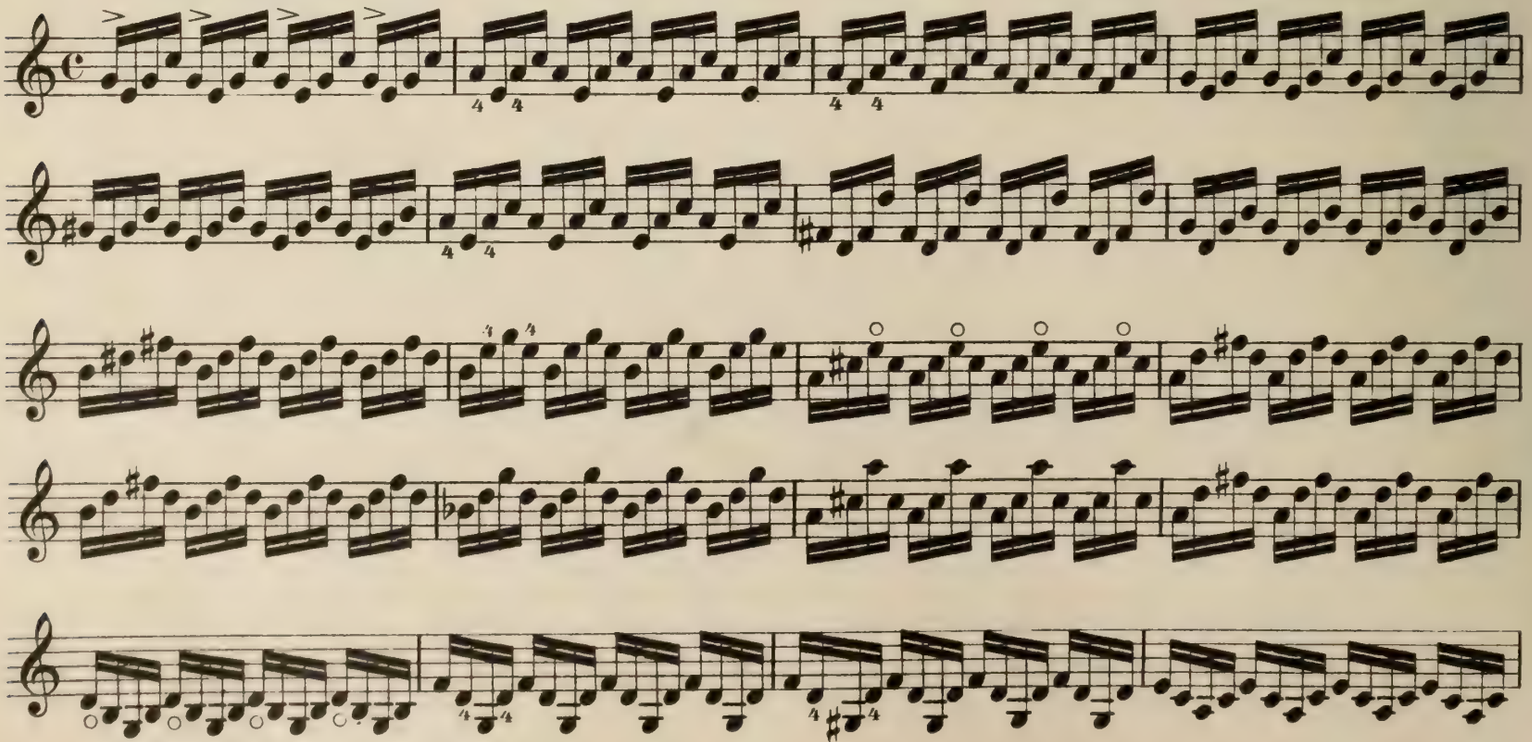
Allegro moderato.



b) 3 Noten auf der unteren, eine Note auf der oberen Saite.
b) 3 note sulla corda inferiore, una nota sulla superiore.

b) three notes on the lower string, one the upper one.
b) 3 notes sur la corde inférieure. une note sur la supérieure.

б) 3 ноты на нижней. одна нота на верхней струнѣ.



c) Zu 2 Noten auf jeder Saite. c) two notes on each string.
c) due a due sopra ogni corda. *c) Deux à deux sur chaque corde.* в) По 2 ноты на каждой струнѣ.

Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

(Métr: ♩= 100)

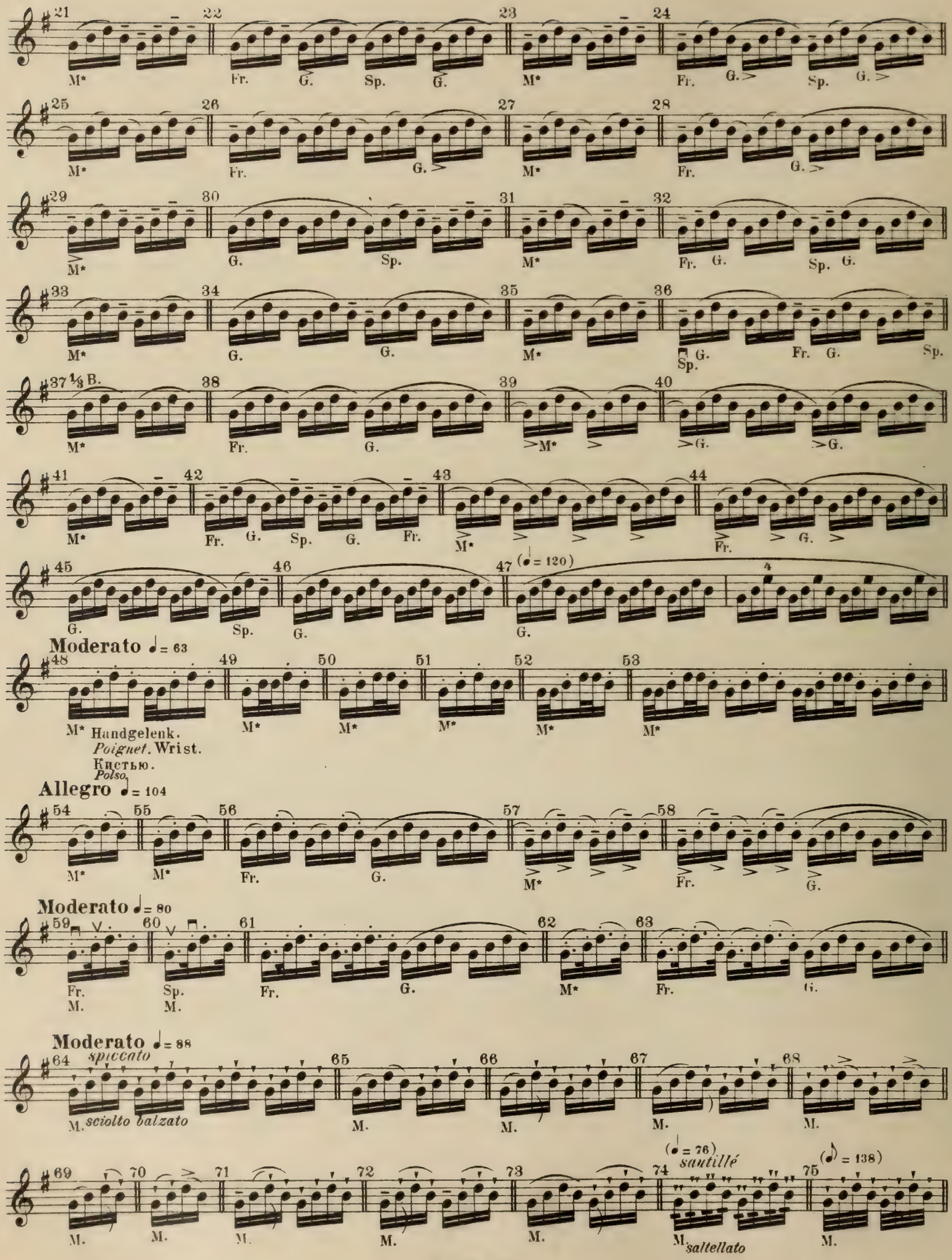
M* Fr. G. Sp. G. G. Fr. G.

M* Fr. G. M* Fr. G. Sp. G.

M* Fr. G. M* Fr. G.

M* Fr. G. M* Fr G.

M* Fr. G. Sp. G. M* Fr. G.


21 22 23 24
M* Fr. G. Sp. G. M* Fr. G. Sp. G.
25 26 27 28
M* Fr. G. M* Fr. G.
29 30 31 32
M* G. Sp. M* Fr. G. Sp. G.
33 34 35 36
M* G. G. M* Sp. G. Fr. G. Sp.
37 1/8 B. 38 39 40
M* Fr. G. M* G. G.
41 42 43 44
M* Fr. G. Sp. G. Fr. M* Fr. G.
45 46 47 (♩ = 120)
G. Sp. G. G.
Moderato ♩ = 63
48 49 50 51 52 53
M* Handgelenk. Poignet. Wrist. Кистью. Polso. M* M* M* M* M*
Allegro ♩ = 104
54 55 56 57 58
M* M* Fr. G. M* Fr. G.
Moderato ♩ = 80
59 60 61 62 63
Fr. M. Sp. M. Fr. G. M* Fr. G.
Moderato ♩ = 88
64 spiccato 65 66 67 68
M. sciolto balzato M. M. M. M.
69 70 71 72 73 74 75
M. M. M. M. M. M saltellato M. (♩ = 76) santillé (♪ = 138)

№ 34.

Arpeggien in Gruppen von 6 Noten mit 31 Veränderungen des Bogenstriches.
Arpeggi in gruppi di 6 note con 31 cambiamenti di colpi d'arco.

Arpeggios in groups of 6 notes with 31 changes in bowing-styles.
Arpèges en groupes de 6 notes avec 31 changements des coups d'archet.

Арпеджіи въ группахъ по 6 нотъ съ 31 перемѣнами движенія смычка.

Allegro moderato.

Bowing-styles.
Strichar ten.
Coups d'archet.
Движенія см.
Colpi d'arco.

(Métr: ♩. =66)

M* G. M* Fr. G.

M* G. Sp. M* G. Sp. M*

G. Sp. M* G. Sp. M* Fr. G. Sp.

M* Fr. G. M* G. Sp. M*

G. Sp. M* Fr. G. M* G. M*

(♩. = 76)

G. G. G.

(♩. = 63) (♪ = 152)

M. Fr. *spiccato sciolto balzato* M. M. Fr. M. *sautillé saltellato*

№ 35.

Arpeggien in Gruppen von 8 Noten mit 23 Veränderungen des Bogenstriches.

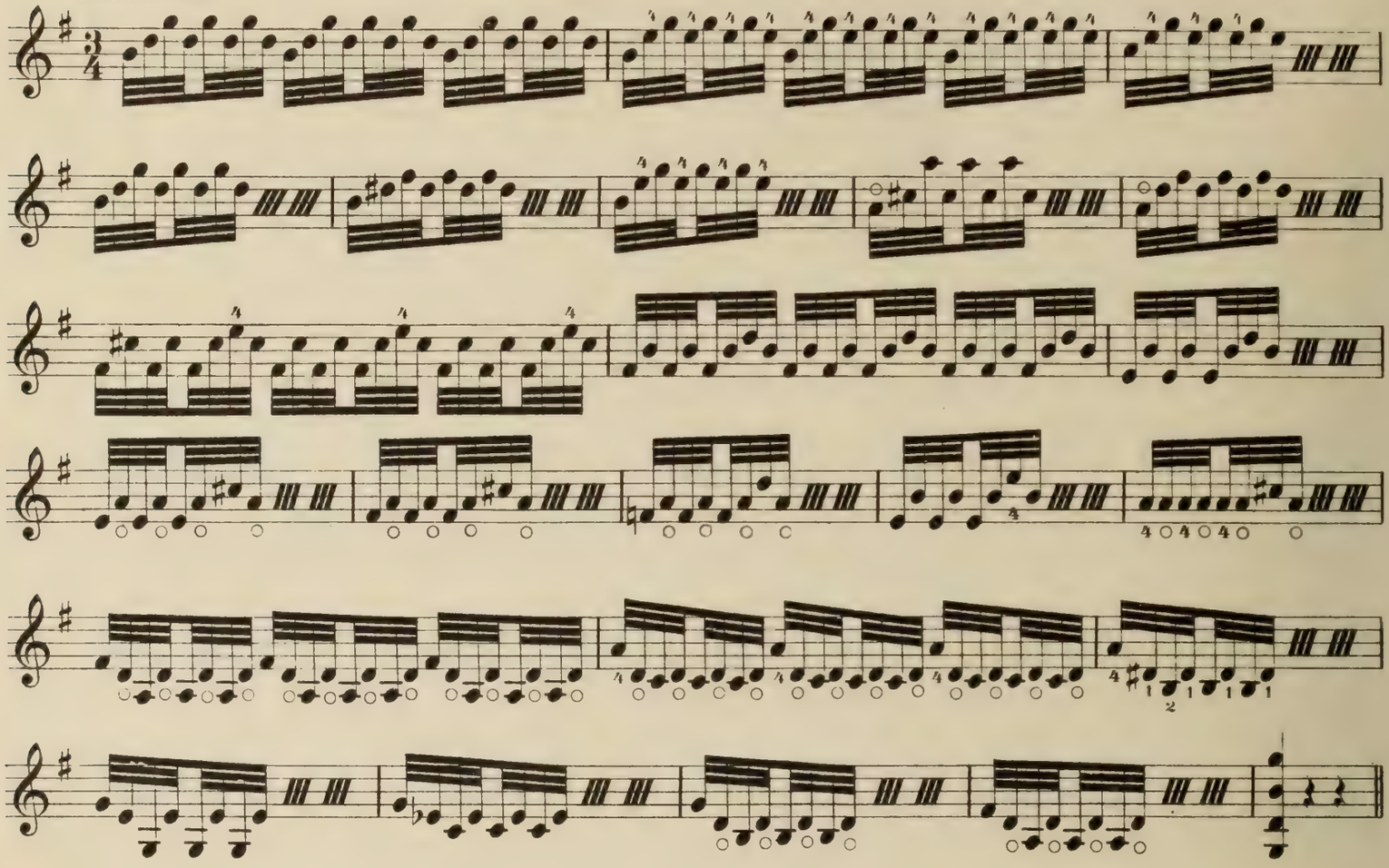
Arpeggi in gruppi di 8 note con 23 cambiamenti di colpi d'arco.

Arpeggios in groups of 8 notes with 23 changes in bowing-styles.

Arpèges en groupes de 8 notes avec 23 changements des coups d'archet.

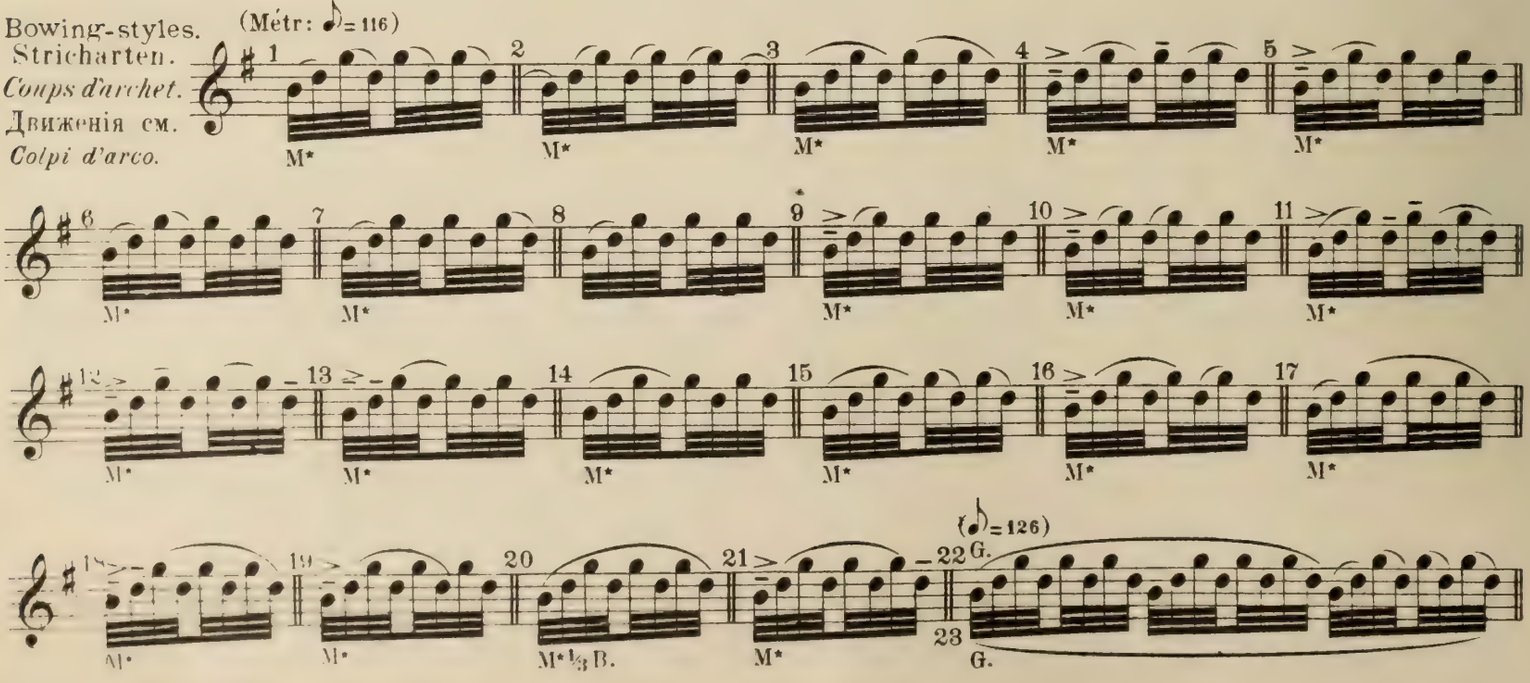
Арпеджіи въ группахъ по 8 нотъ съ 23 перемѣнами движенія смычка.

Moderato.



Bowing-styles.
Stricharten.
Coups d'archet.
Движенія см.
Colpi d'arco.

(Métr: ♪ = 116)



№36.

Wechsel der Doppelgriffe mit einfachen Noten.

Zwei Beispiele mit 174 Varianten.

Cambiamento fra la doppia corda e la nota sola.

Due esempi con 174 varianti.

ALTERNATION OF DOUBLE-STOPPINGS WITH SINGLE NOTES.

Two examples with 74 variantes.

Changement de la double corde avec la simple.

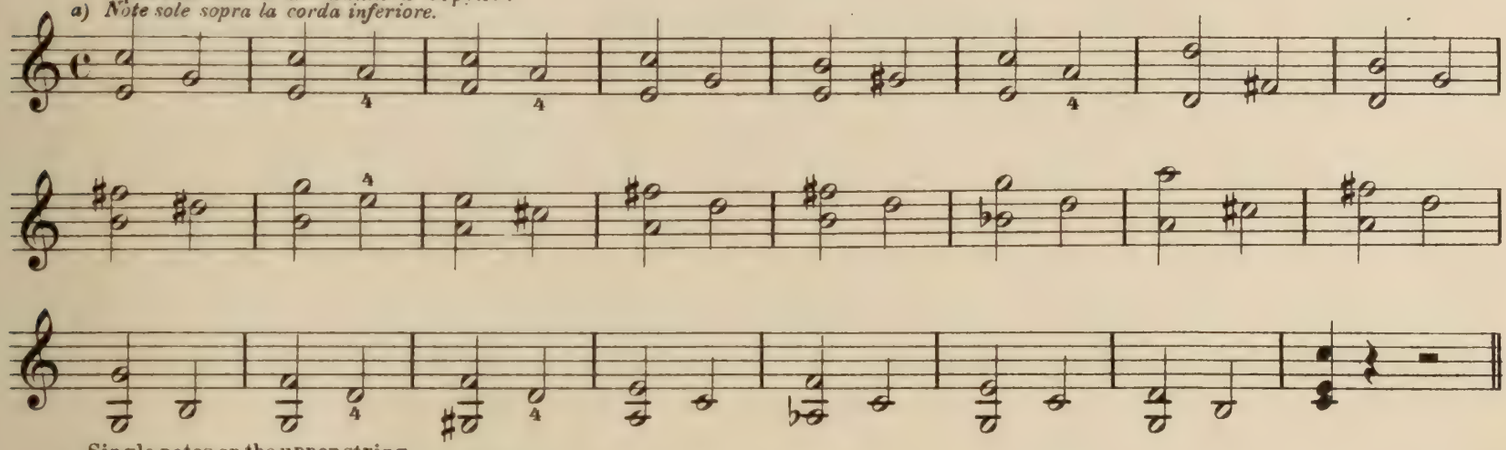
Deux exemples avec 174 variantes.

Чередованіе двойныхъ съ простыми нотами.

Два примѣра съ 174 варіантами.

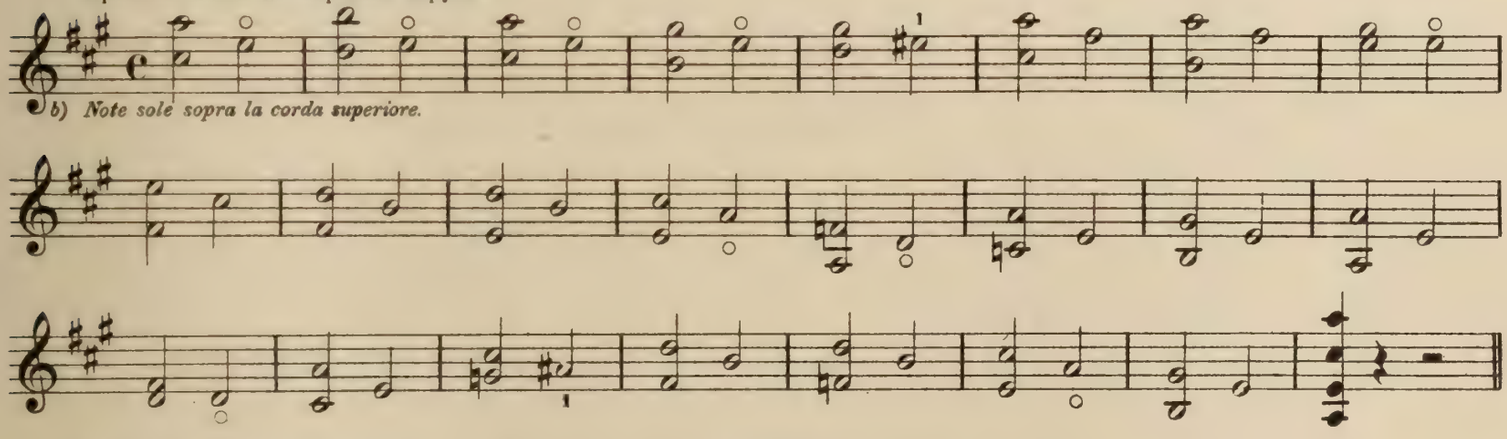
Single notes on the lower string.
a) Einfache Noten auf der unteren Saite.
Notes simples sur la corde inférieure.
Простыя ноты на нижней струнѣ.

a) Note sole sopra la corda inferiore.



Single notes on the upper string.
b) Einfache Noten auf der oberen Saite.
Notes simples sur la corde supérieure.
Простыя ноты на верхней струнѣ.

b) Note sole sopra la corda superiore.

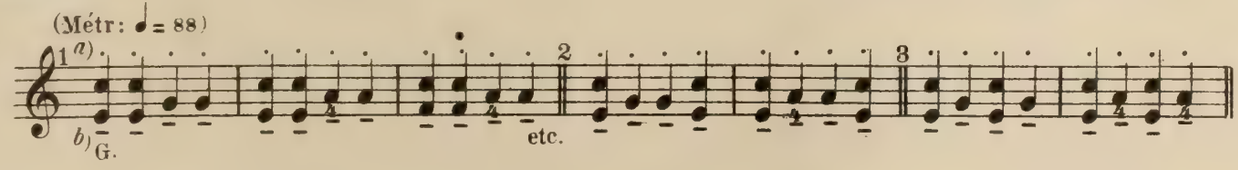


Veränderungen in Vierteln. *Varianti di semiminime.*

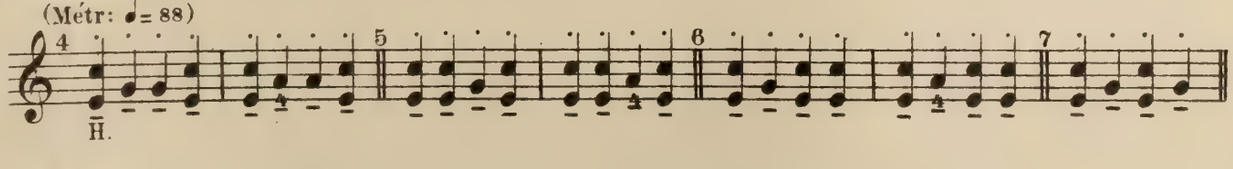
Variantes in crotchets (quarter-notes). *Variantes en noires.*

Измѣненія четвертными.

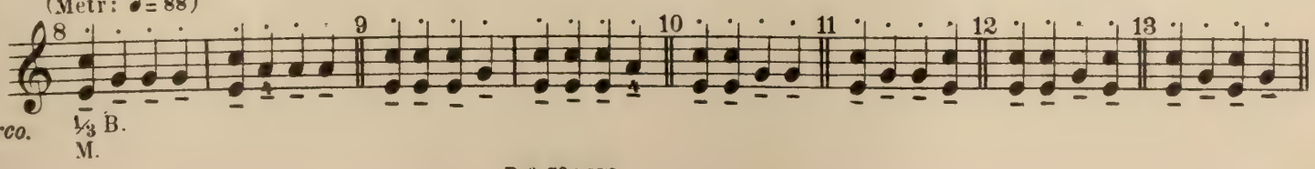
Whole bow-length. Mit ganzem Bogen. *Tout l'archet.* Цѣлымъ смычкомъ. *Tutto l'arco.*

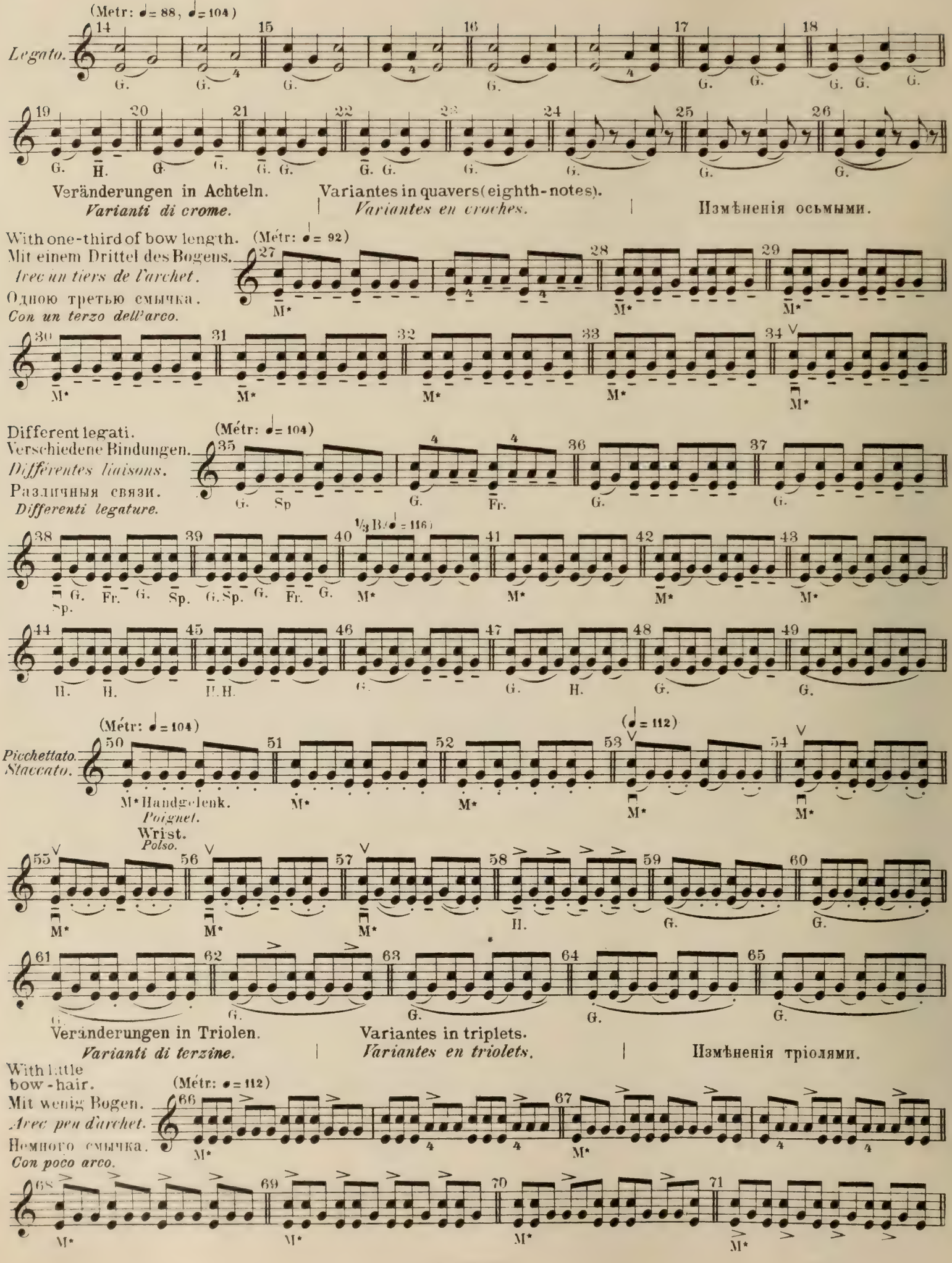


Half bow-length. Mit halbem Bogen. *Moitié de l'archet.* Половиною смычка. *Metà dell'arco.*

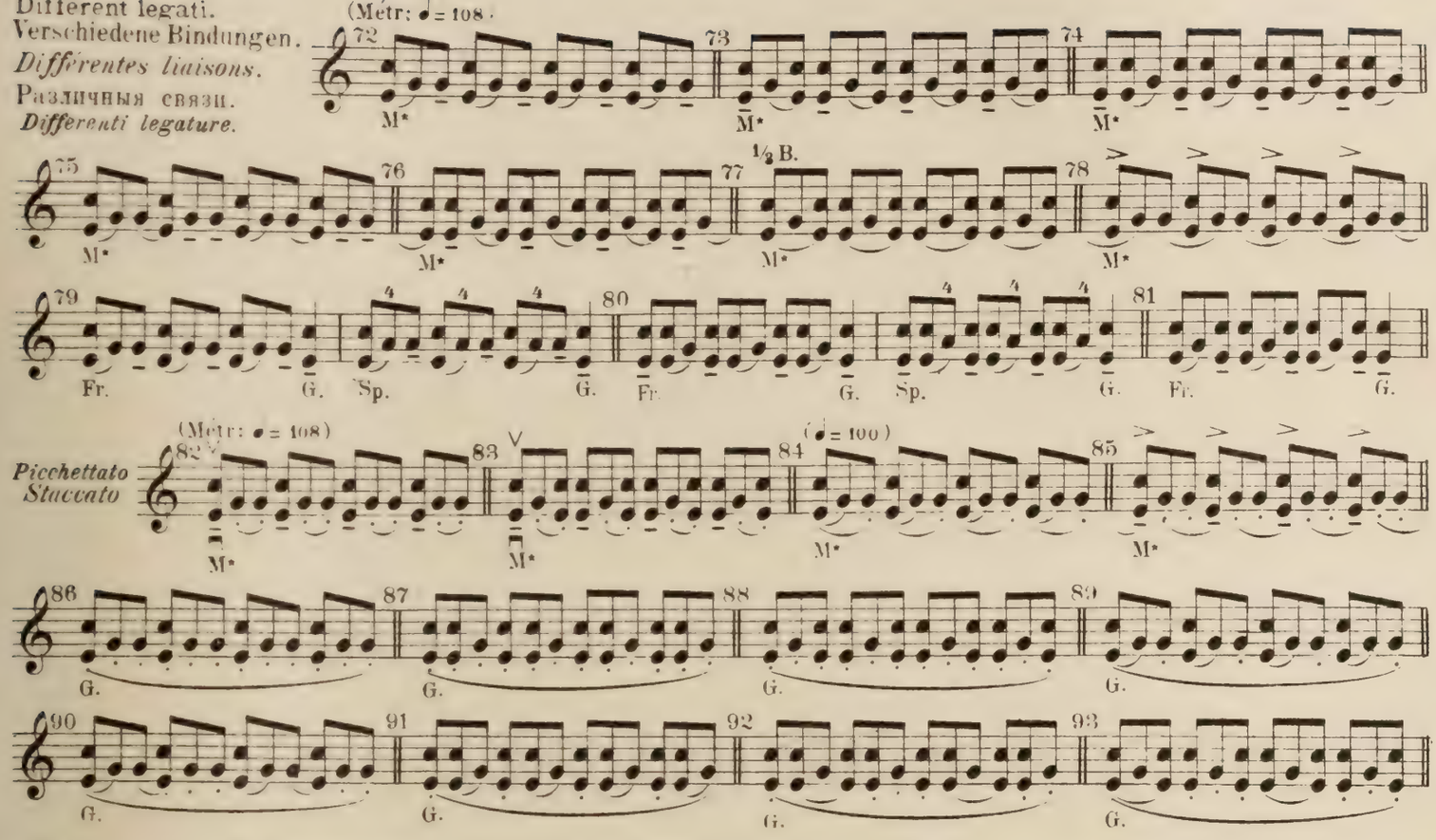


Bow-middle. Mit der Mitte. *Du milieu.* Серединою. *Col mezzo dell'arco.*




(Metr: ♩= 88, ♩= 104)
Legato.
Veränderungen in Achteln.
Varianti di crome.
Variantes in quavers (eighth-notes).
Variantes en croches.
Измѣненія осьмыми.
With one-third of bow length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.
(Métr: ♩= 92)
Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.
(Métr: ♩= 104)
1/3 B (♩= 116)
Picchettato.
Staccato.
(Métr: ♩= 104)
(♩= 112)
M* Handgelenk.
Poignet.
Wrist.
Polso.
Veränderungen in Triolen.
Varianti di terzine.
Variantes in triplets.
Variantes en triolets.
Измѣненія тріолями.
With little bow-hair.
Mit wenig Bogen.
Avec peu d'archet.
Немного смычка.
Con poco arco.
(Métr: ♩= 112)

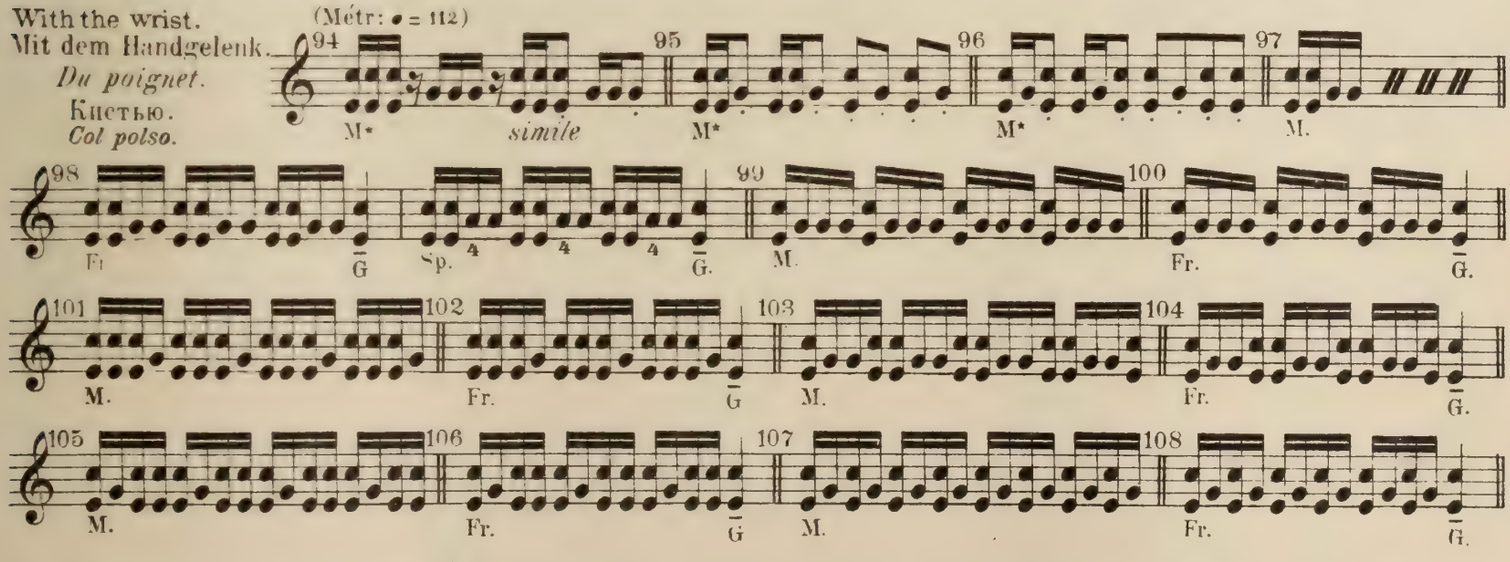
Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.



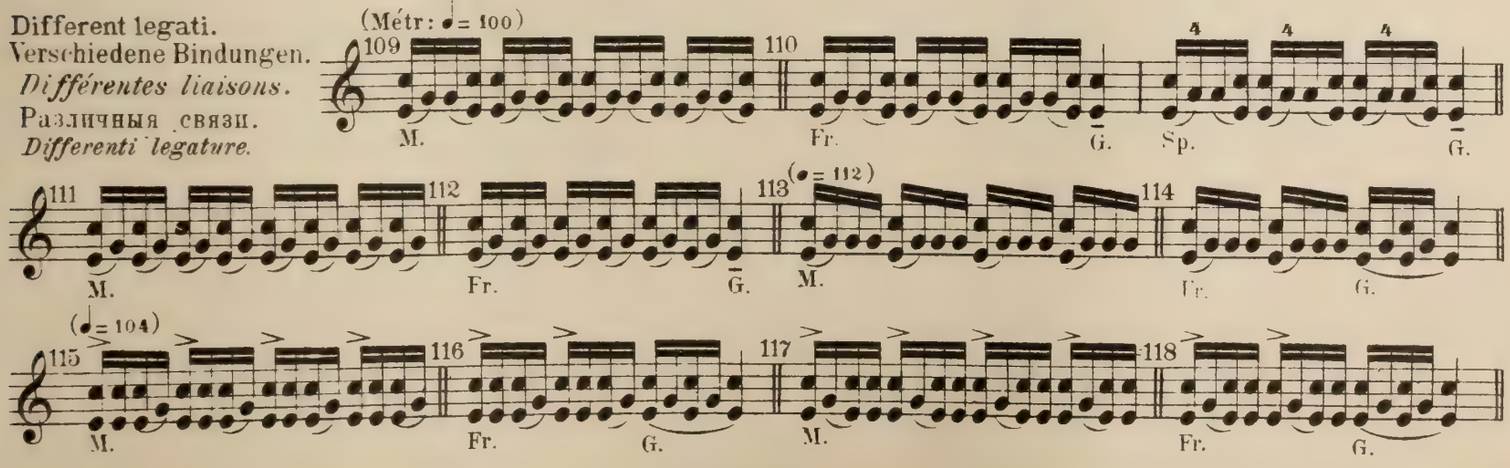
Picchettato
Staccato

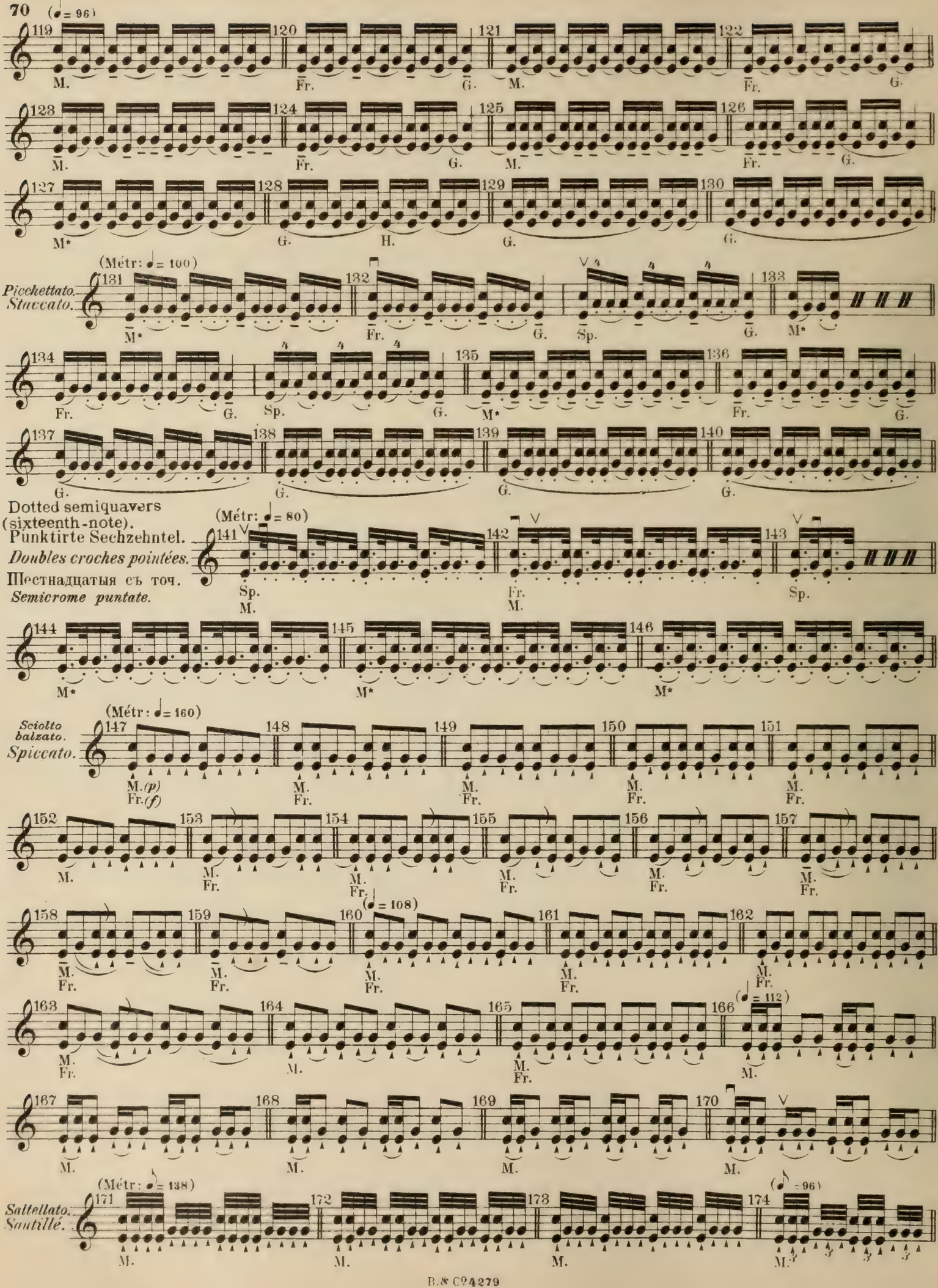
Veränderungen in Sechzehnteln. Variantes in semiquavers (Sixteenth-notes).
Varianti di semicrome. *Variantes en doubles croches.* Измѣненія шестнадцатыми.

With the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.



Different legati.
Verschiedene Bindungen.
Différentes liaisons.
Различныя связи.
Differenti legature.




(♩= 96)
119 120 121 122
M. Fr. G. M. Fr. G.
123 124 125 126
M. Fr. G. M. Fr. G.
127 128 129 130
M* G. H. G. G.
(Métr: ♩= 100)
Picchettato.
Staccato.
131 132 133
M* Fr. G. Sp. G. M*
134 135 136
Fr. G. Sp. G. M* Fr. G.
137 138 139 140
G. G. G. G.
Dotted semiquavers (sixteenth-note).
Punktirte Sechzehntel.
Doubles croches pointées.
Шестнадцатыя съ точ.
Semicrome puntate.
(Métr: ♩= 80)
141 142 143
Sp. M. Fr. M. Sp.
144 145 146
M* M* M*
(Métr: ♩= 160)
Sciolto balzato.
Spiccato.
147 148 149 150 151
M.(p) Fr.(f) M. Fr. M. Fr. M. Fr. M. Fr.
152 153 154 155 156 157
M. M. Fr. M. Fr. M. Fr. M. Fr. M. Fr.
(♩= 108)
158 159 160 161 162
M. Fr. M. Fr. M. Fr. M. Fr. M. Fr.
163 164 165 166
M. Fr. M. M. Fr. M.
(♩= 112)
167 168 169 170
M. M. M. M.
(Métr: ♪= 138)
Saltellato.
Sautillé.
171 172 173 174
M. M. M. M.
(♪= 96)

School of Bowing Technic.

Schule der Bogentechnik.

Ecole du Mécanisme de l'Archet. | Школа смычковой техники.

4000

Bowing Exercises
Systematically and
Progressively Graded

systematisch fortschreitende

Bogenstrichübungen

für

Violine

von

O. Ševčík.

Professor am Conservatorium der Musik in Prag

OP. 2.

Inhalt:

I 2,— netto 2/— net II 2,— netto 2/— net
Vorübungen. Rhythmische Uebungen und Eintheilung des Bogens. Stricharten mit liegendem und springendem Bogen. Weichheit des Tones. Gehaltene Töne und Zurückhalten des Bogens.
Preparatory exercises. Rhythmic exercises and dividing of the bow-length. Detached and hopping styles of bowing. Exercise in sustained tones and in economising the bow-length, i.e. holding it back as much as possible.

III 1,50 netto 1/6 net IV 1,50 netto 1/6 net
Entwickelung der Biegsamkeit und Geschmeidigkeit des Handgelenkes.
Exercises for developing suppleness of wrist.

V 2,— netto 2/— net VI 1,50 netto 1/6 net
Entwickelung der Kraft des Handgelenkes.
Exercises for developing the power of the wrist.

Complet brosch. M 7— netto
Complet gebunden M 8— netto
Complete bound 8/— net
Mit Op.3. With Op.3.

Uebungsthemen separat | Exercise Themes separately | Thèmes d'Exercices separées | Temi degli Esercizi separata net M 2.— 2/—

Eigentum der Verleger.

Leipzig. Bosworth & Co. Paris.
London, W. 8 Heddon Str., Regent Str.
Wien I Wollzeile 39.
Zürich.

Pub. by Bosworth & Co. Leipzig.

Eigentum für Russland: Anna Ševčík.
New York, T. B. Harms Co.

No. 1073.

DRITTE ABTHEILUNG (Heft V).
Uebungen für die Entwickelung der Kraft des Handgelenkes.
PARTE TERZA (fascicolo V).
Esercizi per lo sviluppo della forza nel polso.

THIRD PART (Section V).
Exercises for developing the power of the wrist.
TROISIÈME PARTIE (Cahier V).
Exercices pour le développement de la force du poignet.

ТРЕТЬЯ ЧАСТЬ (Тетрадь V).
Упражненія для развитія силы кисти.

Traduzione italiana di M. PÉLISSIER.

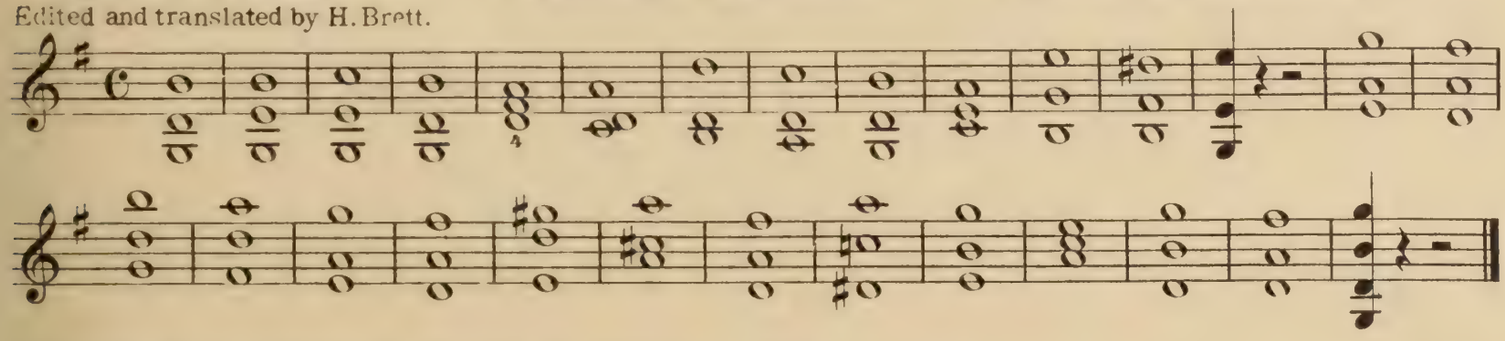
N° 37.

Arpeggien auf drei Saiten.
Beispiel mit 1040 Varianten.
Arpeggi sopra tre corde.
Esempi con 1040 varianti.

Arpeggios on three strings.
Example with 1040 Variantes.
Arpèges sur trois cordes.
Exemple avec 1040 variantes.

Арпеджіи на трехъ струнахъ.
Примѣръ съ 1040 варіантами.

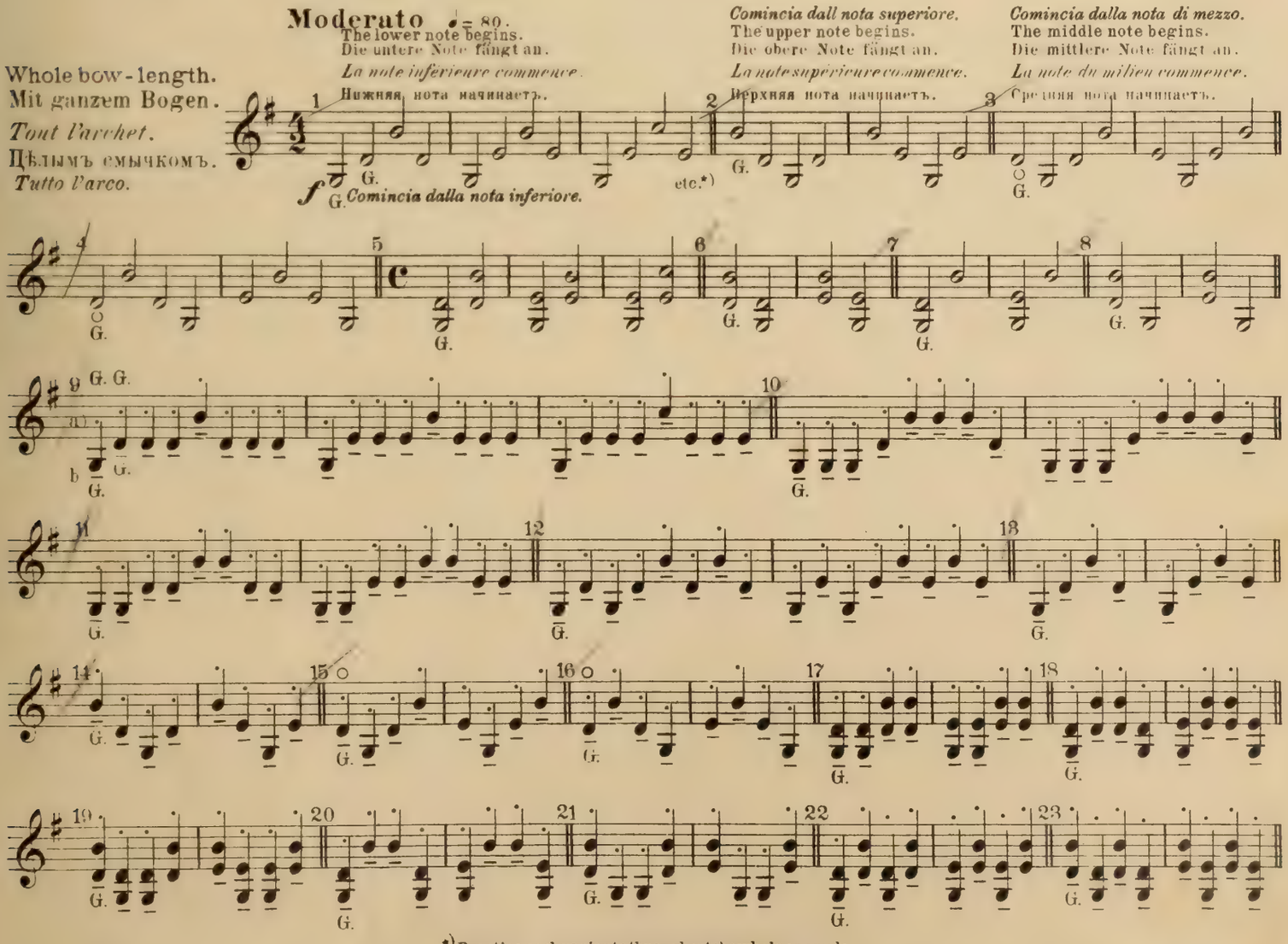
Edited and translated by H. Brett.



Varianten des vorhergehenden Beispieles.
Varianti sopra l'esempio precedente.

Variantes on the foregoing example.
Variantes sur l'exemple précédent.

Варіанты предыдущаго примѣра.

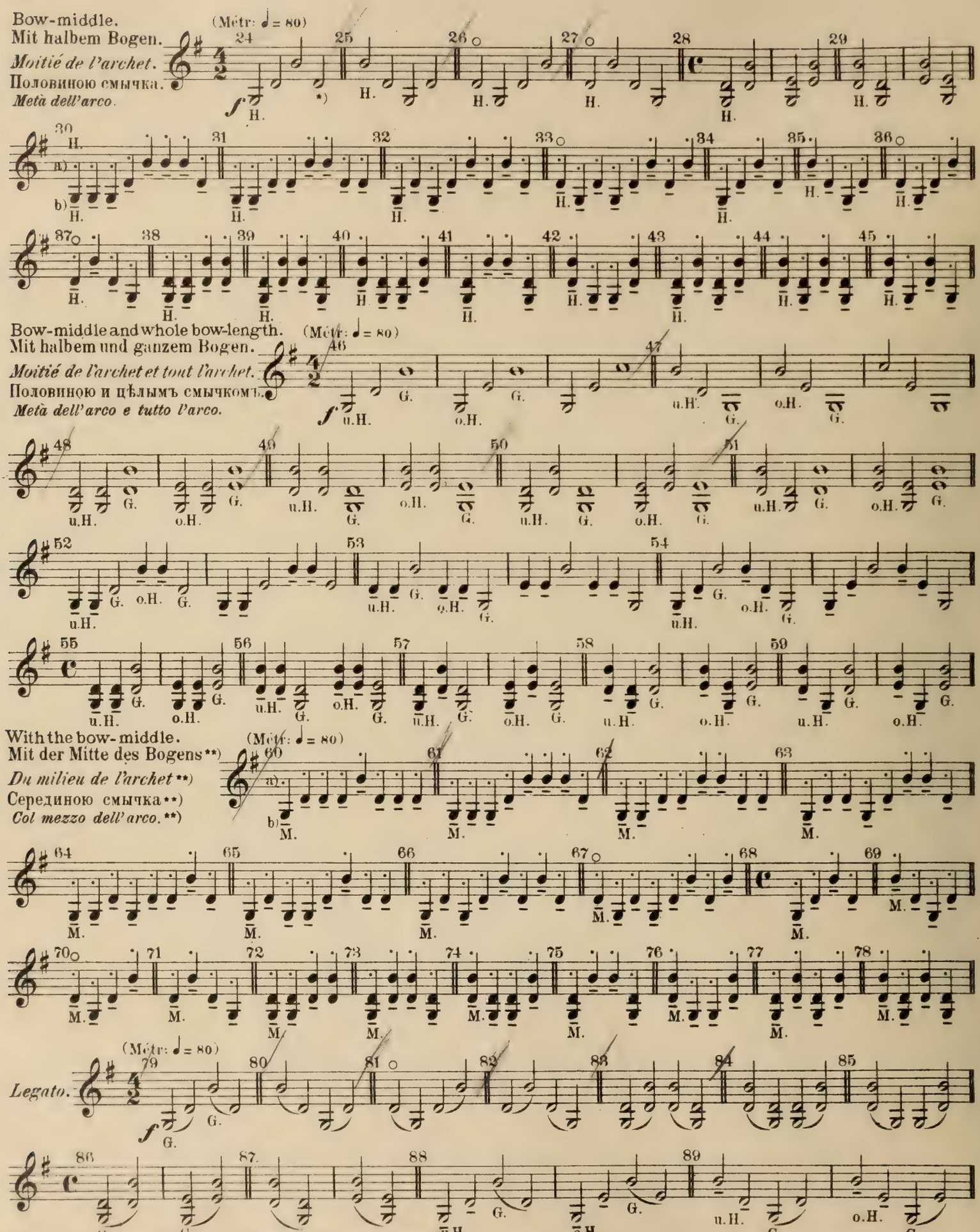


*) Jede Variante auf dem ganzen Beispiel üben.
*) *Studiare ogni variante sopra tutto l'esempio.*

*) Practice each variante throughout the whole example.
*) *On travaillera chaque variante sur tout l'exemple.*

*) Каждый варіантъ играть на цѣломъ примѣрѣ.

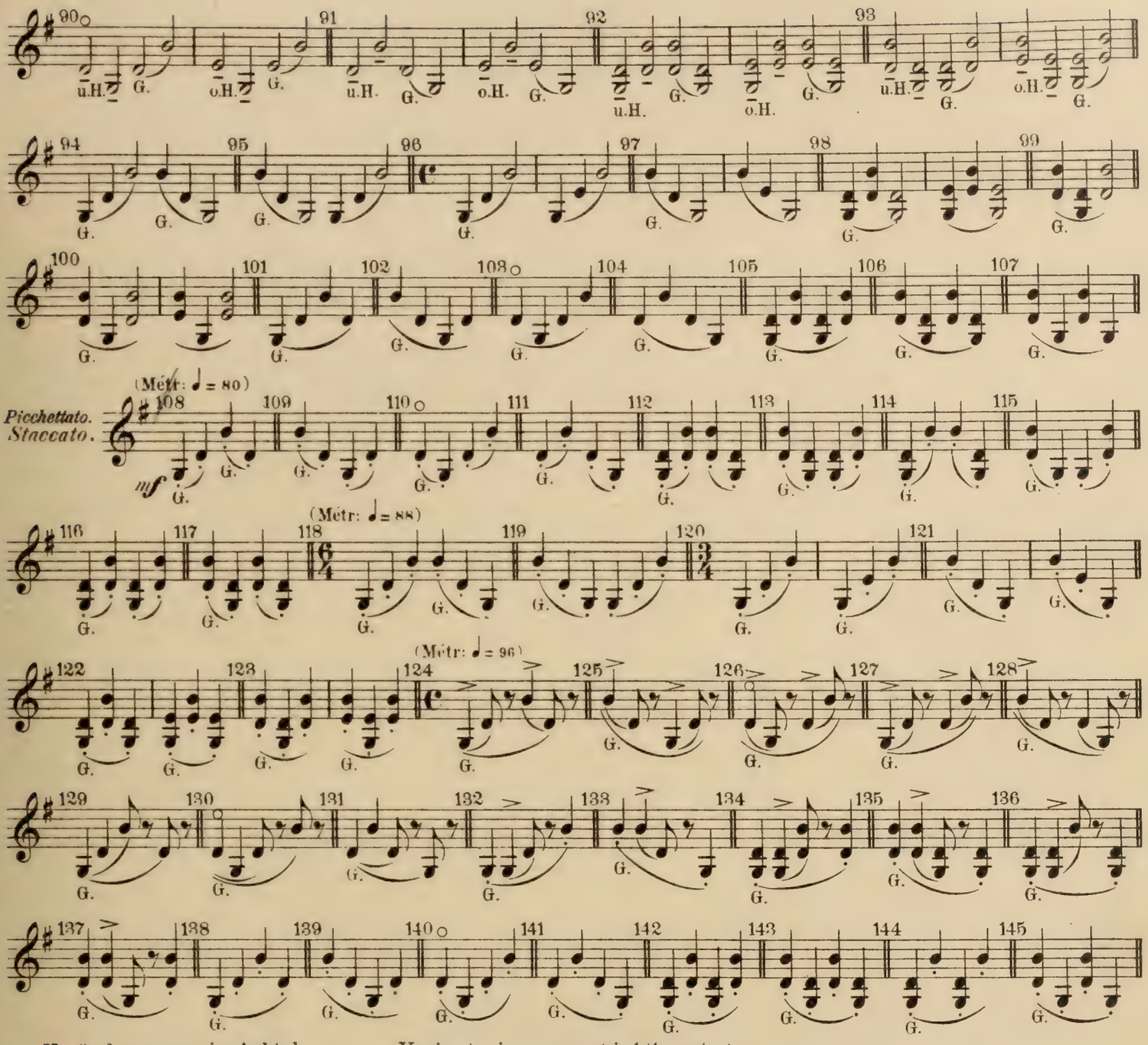
Copyright 1901 by Bosworth & Co



*) Prima colla metà inferiore dell'arco, e poi colla superiore.
*) Vorher mit der unteren, nachher mit der oberen Hälfte des Bogens.
**) 2tes und 3tes Viertel des Bogens.
**) 2° e 3° quarto dell'arco.

*) First with the lower and then with the upper half.
**) 2nd and 3rd quarters of the bow-hair.
*) D'abord avec la moitié inférieure, et puis avec la supérieure.
**) 2me et 3me quart de l'archet.

*) Сначала нижнею, а затѣмъ верхнею половиною.
**) 2й и 3й четверть смычка.

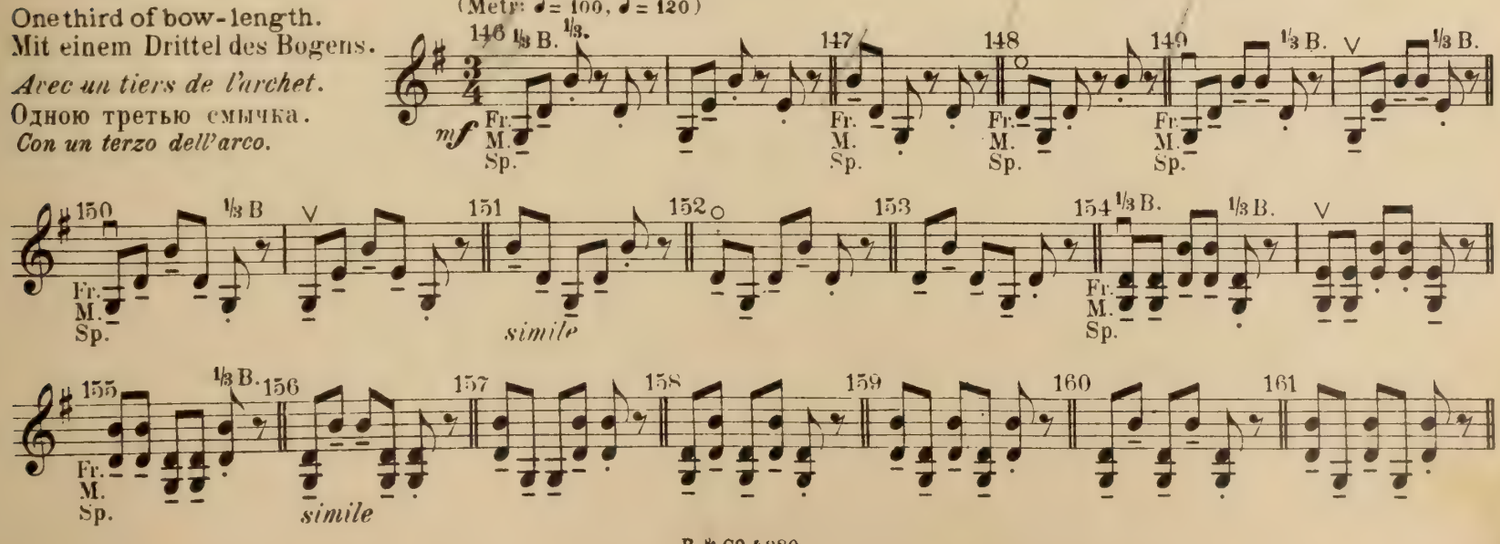


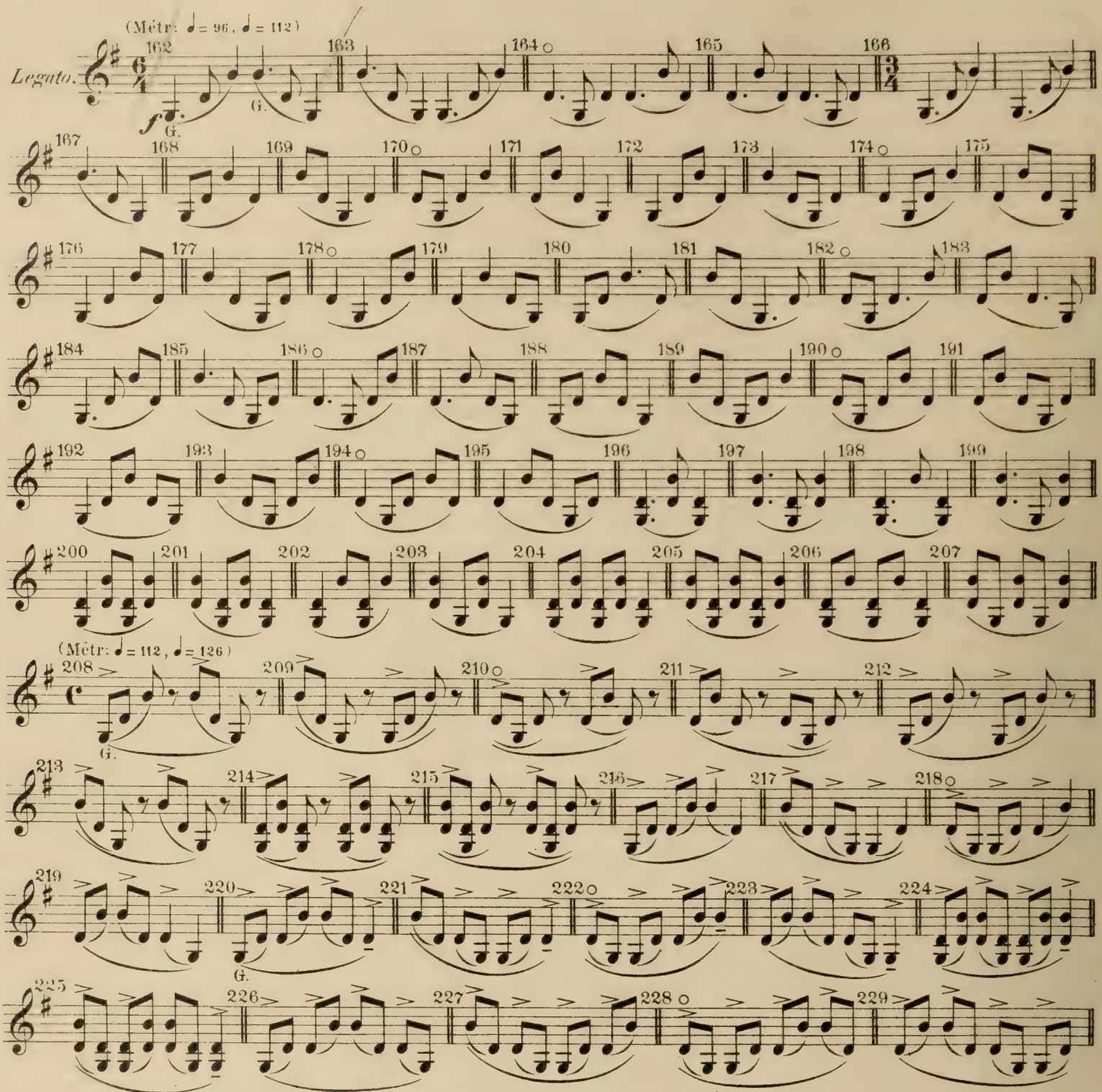
Veränderungen in Achteln.
Varianti di crome.

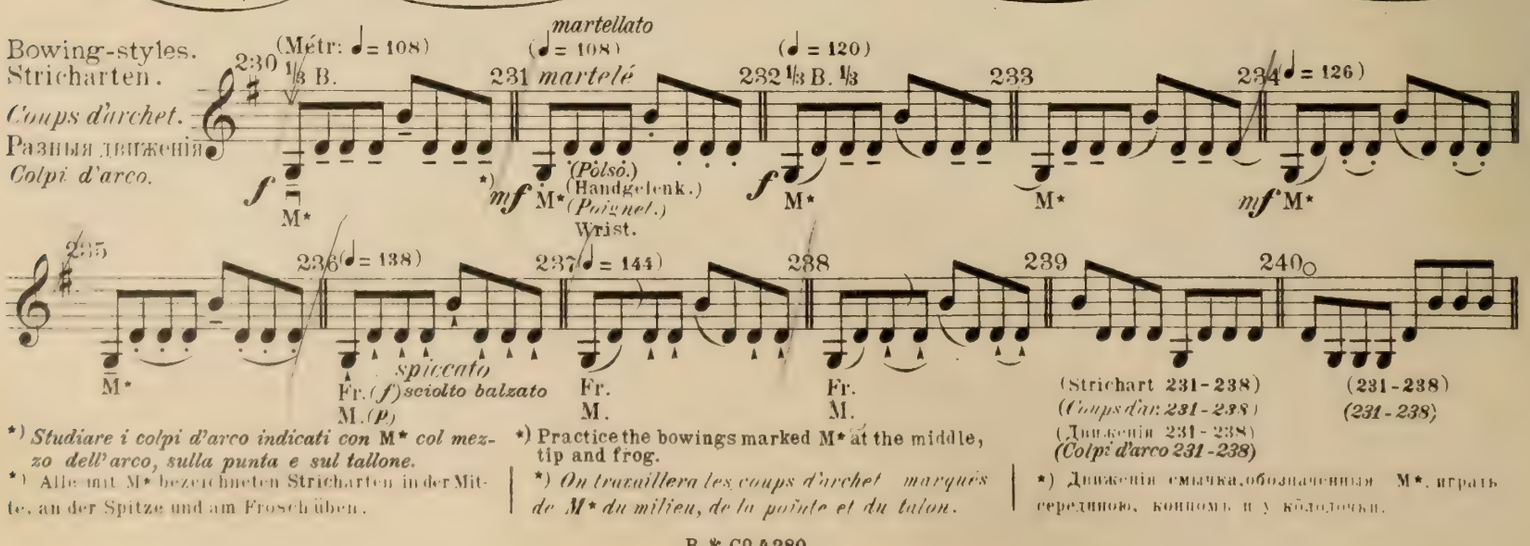
Variantes in quavers (eighth-notes).
Variantes en croches.

Измѣненія осьмыми.

One third of bow-length.
Mit einem Drittel des Bogens.
Avec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.







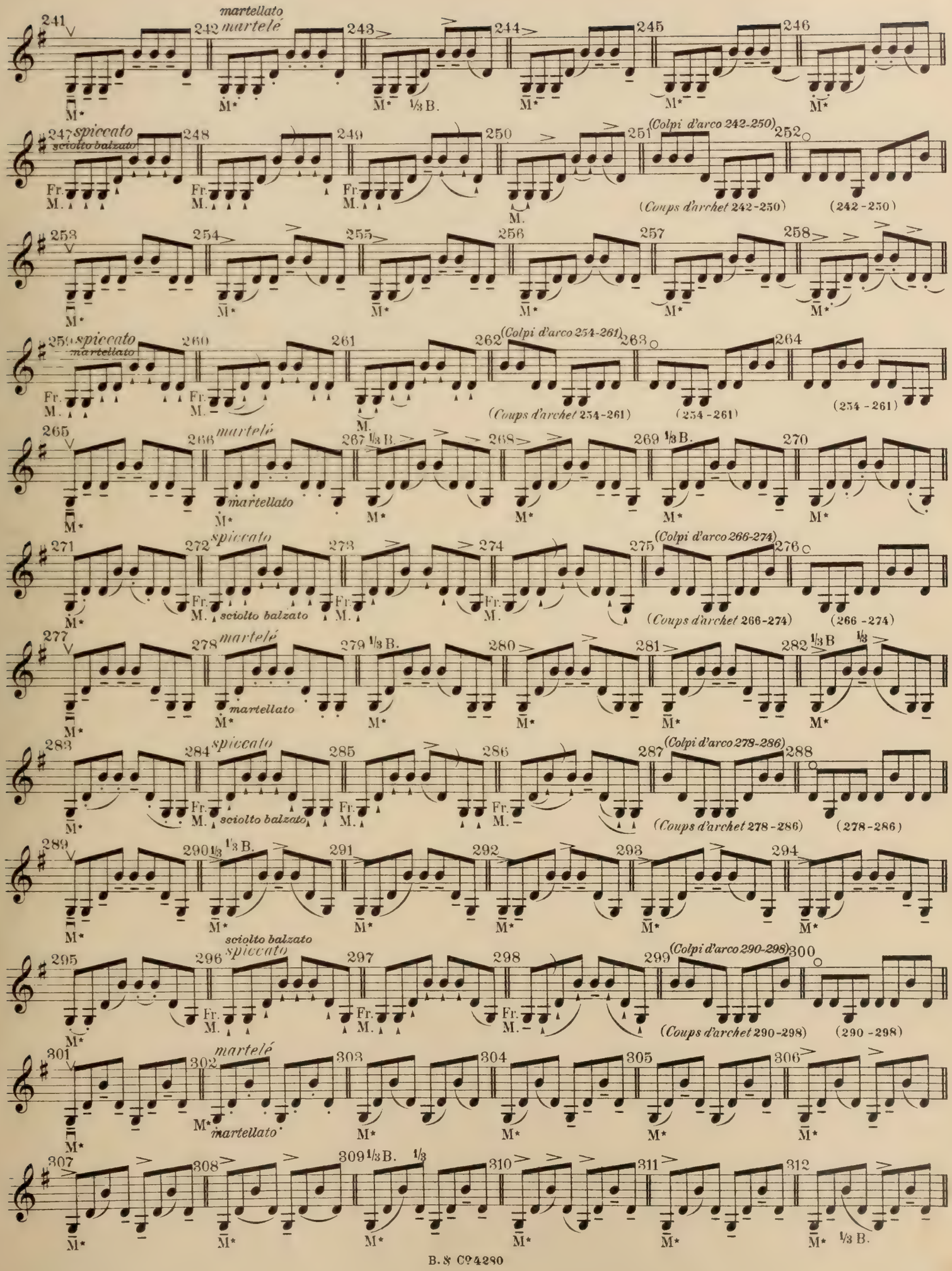
*) *Studiare i colpi d'arco indicati con* M* *col mezzo dell'arco, sulla punta e sul tallone.*

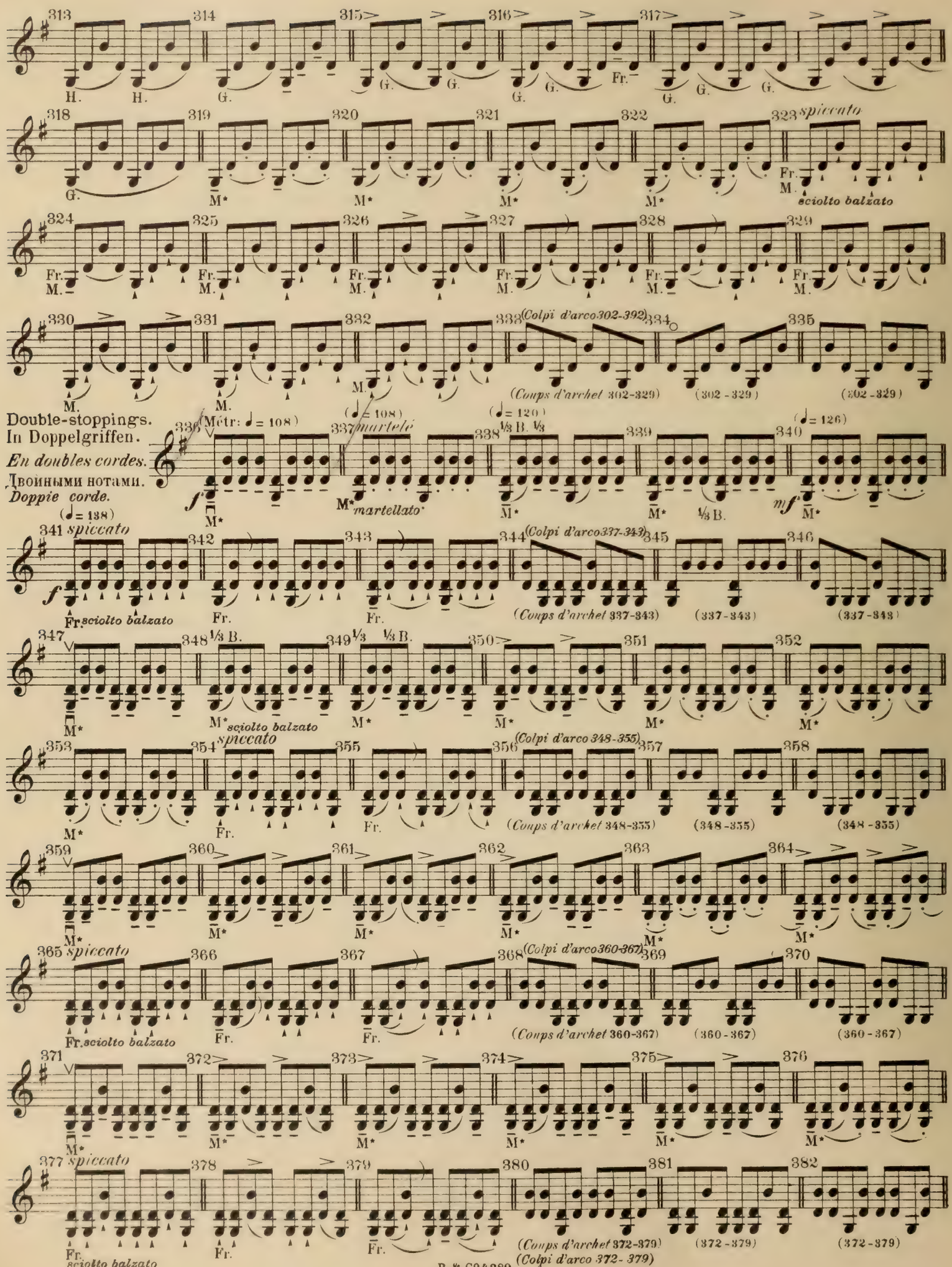
) Alle mit M bezeichneten Stricharten in der Mitte, an der Spitze und am Frosch üben.

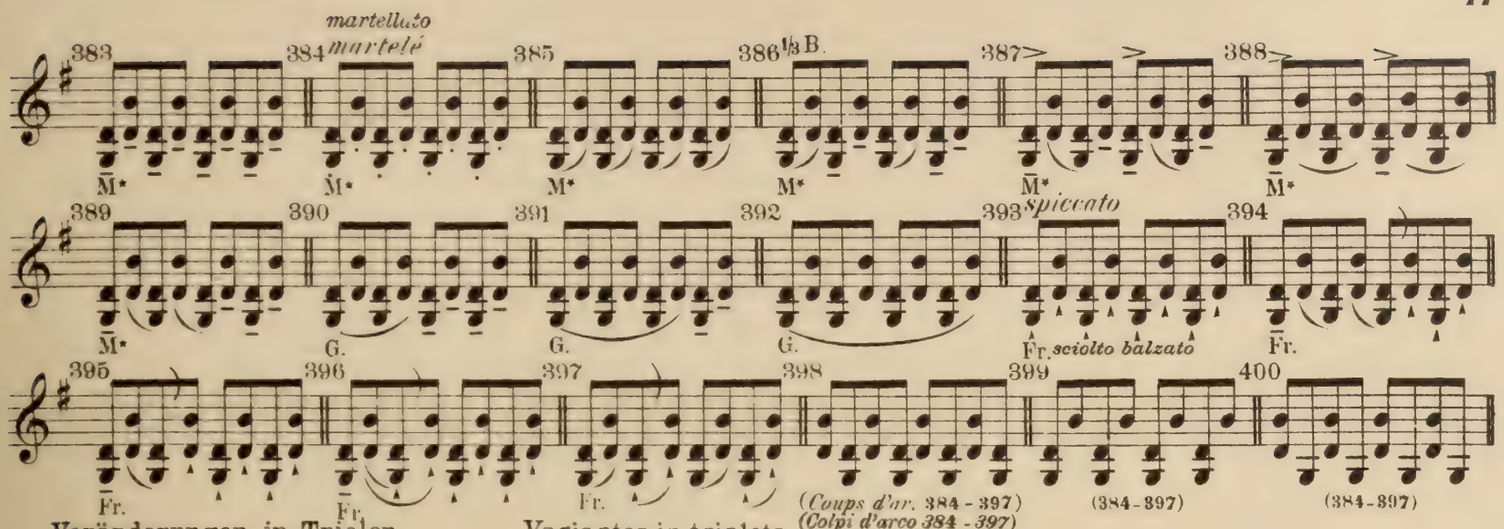
) Practice the bowings marked M at the middle, tip and frog.

*) *On travaillera les coups d'archet marqués de M* du milieu, de la pointe et du talon.*

) Движенія смычка, обозначенныя M, играть серединою, кончикомъ и у колодочки.


martellato
martelé
spiccato
sciolto balzato
(Colpi d'arco 242-250)
(Coups d'archet 242-250)
(242-250)
(Colpi d'arco 254-261)
(Coups d'archet 254-261)
(254-261)
(Colpi d'arco 266-274)
(Coups d'archet 266-274)
(266-274)
(Colpi d'arco 278-286)
(Coups d'archet 278-286)
(278-286)
(Colpi d'arco 290-298)
(Coups d'archet 290-298)
(290-298)
1/3 B.
Fr.
M.
M*

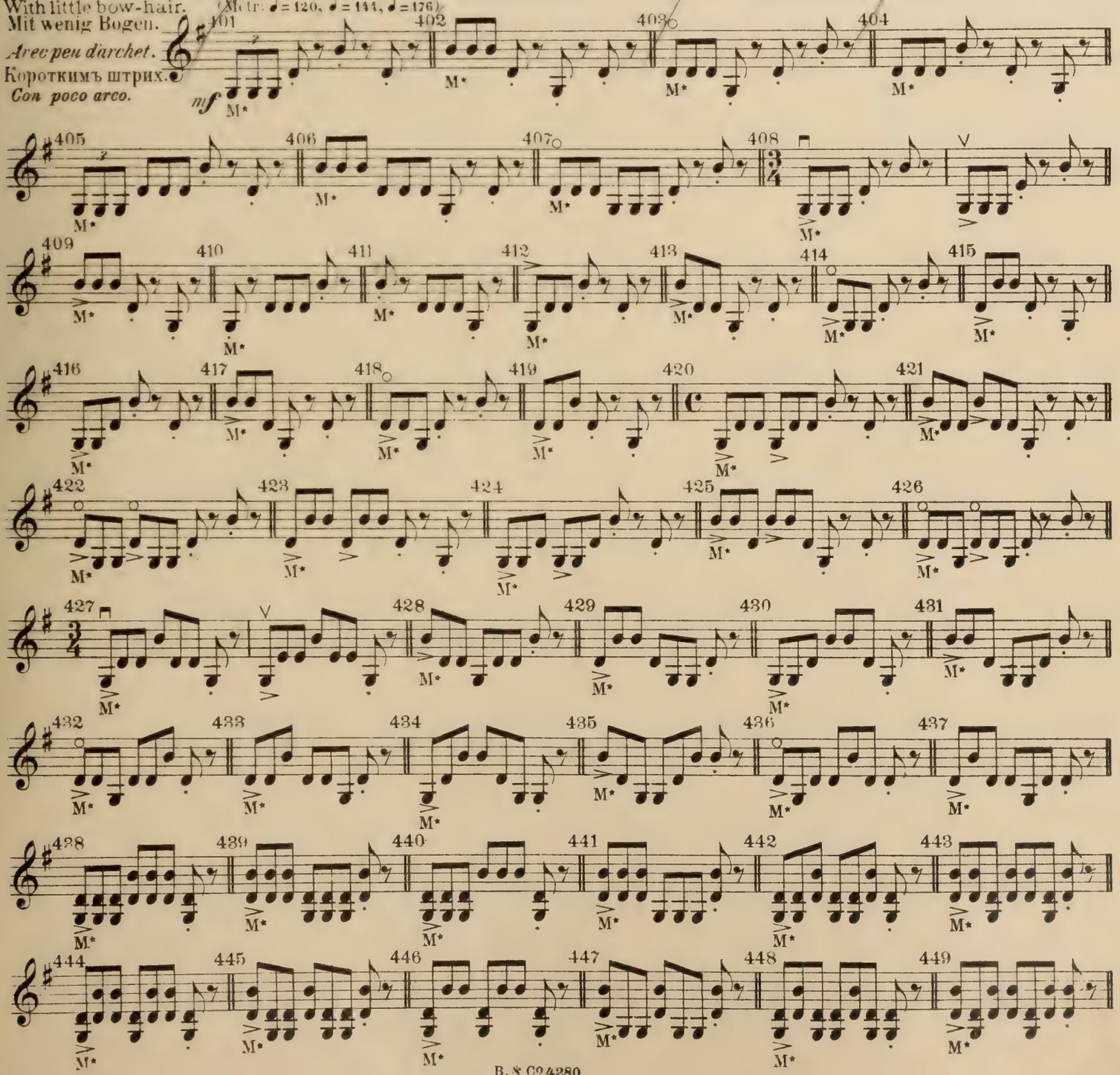

313 314 315 316 317
H. H. G. G. G. G. G. Fr. G. G. G.
318 319 320 321 322 323 spiccato
G. M* M* M* M* Fr. M. sciolto balzato
324 325 326 327 328 329
Fr. M. Fr. M. Fr. M. Fr. M. Fr. M. Fr. M.
330 331 332 333 (Colpi d'arco 302-392) 334 335
M. M. M. (Coups d'archet 302-329) (302 - 329) (302 - 329)
Double-stoppings.
In Doppelgriffen.
En doubles cordes.
Двойными нотами.
Doppie corde.
(♩= 138)
336 (Métr: ♩= 108) 337 martelé (♩= 108) 338 1/3 B. 1/3 (♩= 120) 339 340 (♩= 126)
f M* M* martellato M* M* 1/3 B. mf M*
341 spiccato 342 343 344 (Colpi d'arco 337-343) 345 346
f Fr. sciolto balzato Fr. Fr. (Coups d'archet 337-343) (337 - 343) (337 - 343)
347 348 1/3 B. 349 1/3 1/3 B. 350 351 352
M* M* sciolto balzato M* M* M* M*
353 354 spiccato 355 356 (Colpi d'arco 348-355) 357 358
M* Fr. Fr. (Coups d'archet 348-355) (348 - 355) (348 - 355)
359 360 361 362 363 364
M* M* M* M* M* M*
365 spiccato 366 367 368 (Colpi d'arco 360-367) 369 370
Fr. sciolto balzato Fr. Fr. (Coups d'archet 360-367) (360 - 367) (360 - 367)
371 372 373 374 375 376
M* M* M* M* M* M*
377 spiccato 378 379 380 381 382
Fr. sciolto balzato Fr. Fr. (Coups d'archet 372-379) (372 - 379) (372 - 379)
(Colpi d'arco 372 - 379)

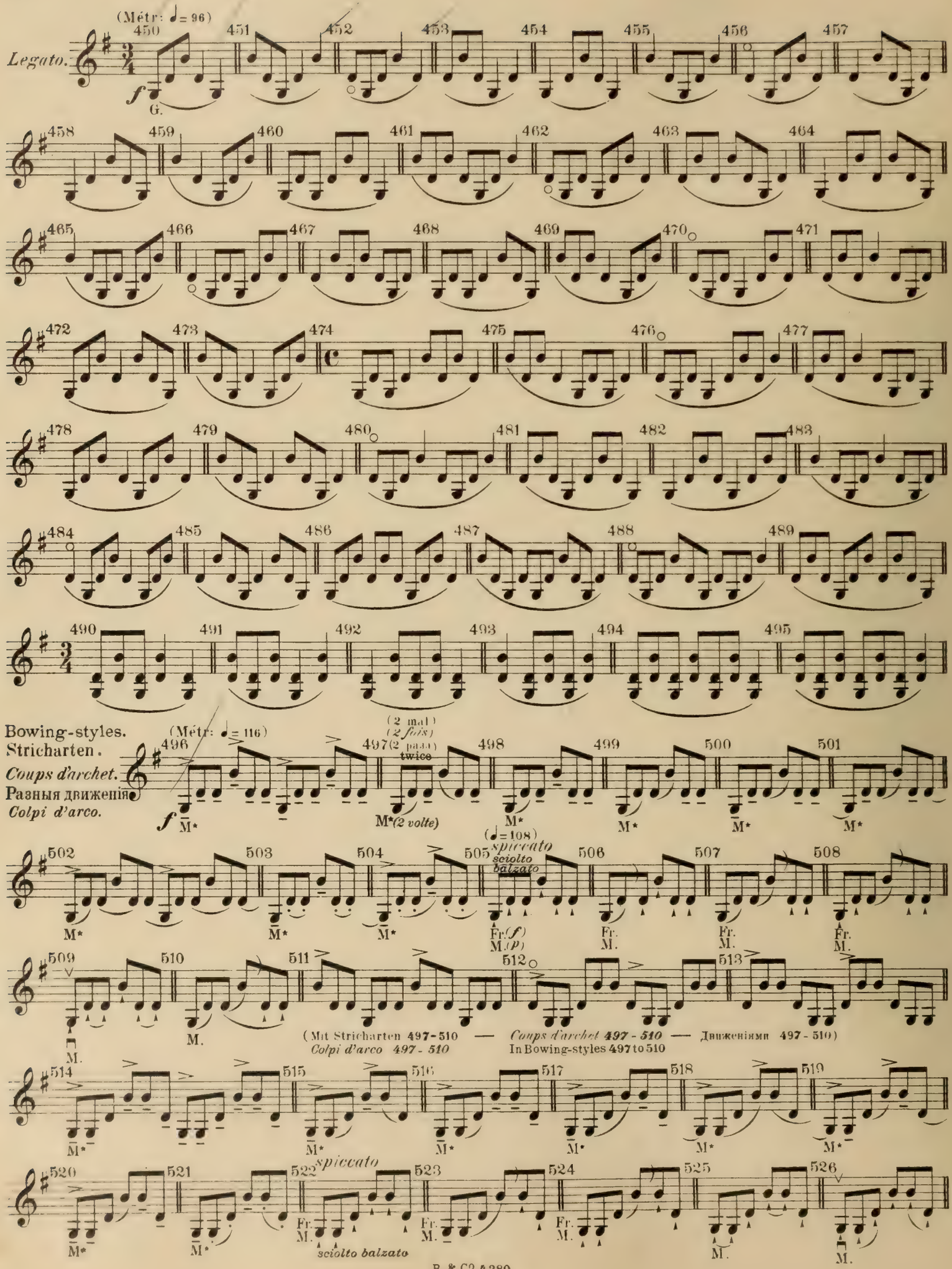


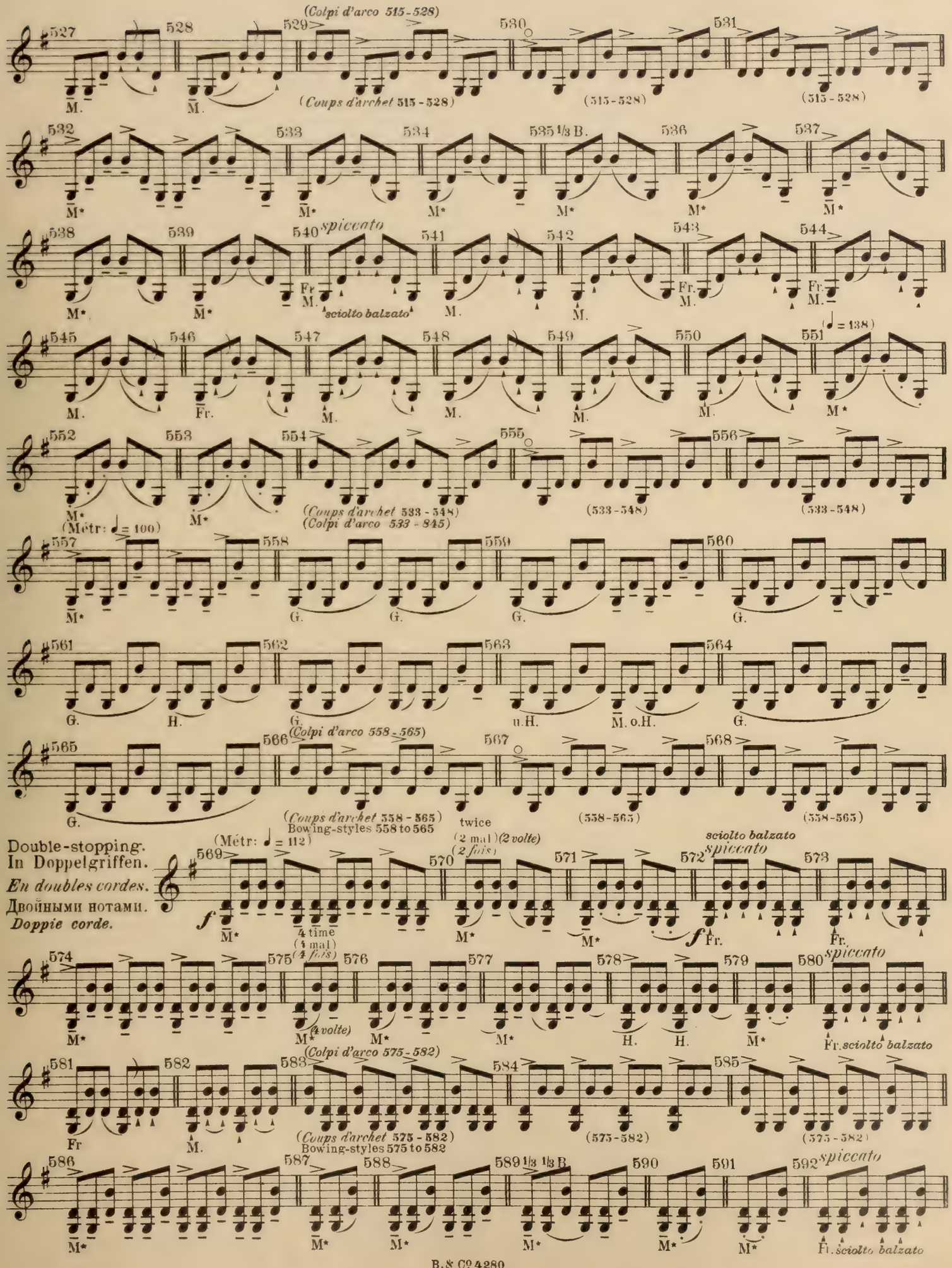
Veränderungen in Triolen. | Variantes in triplets. | Измѣненія тріолями.

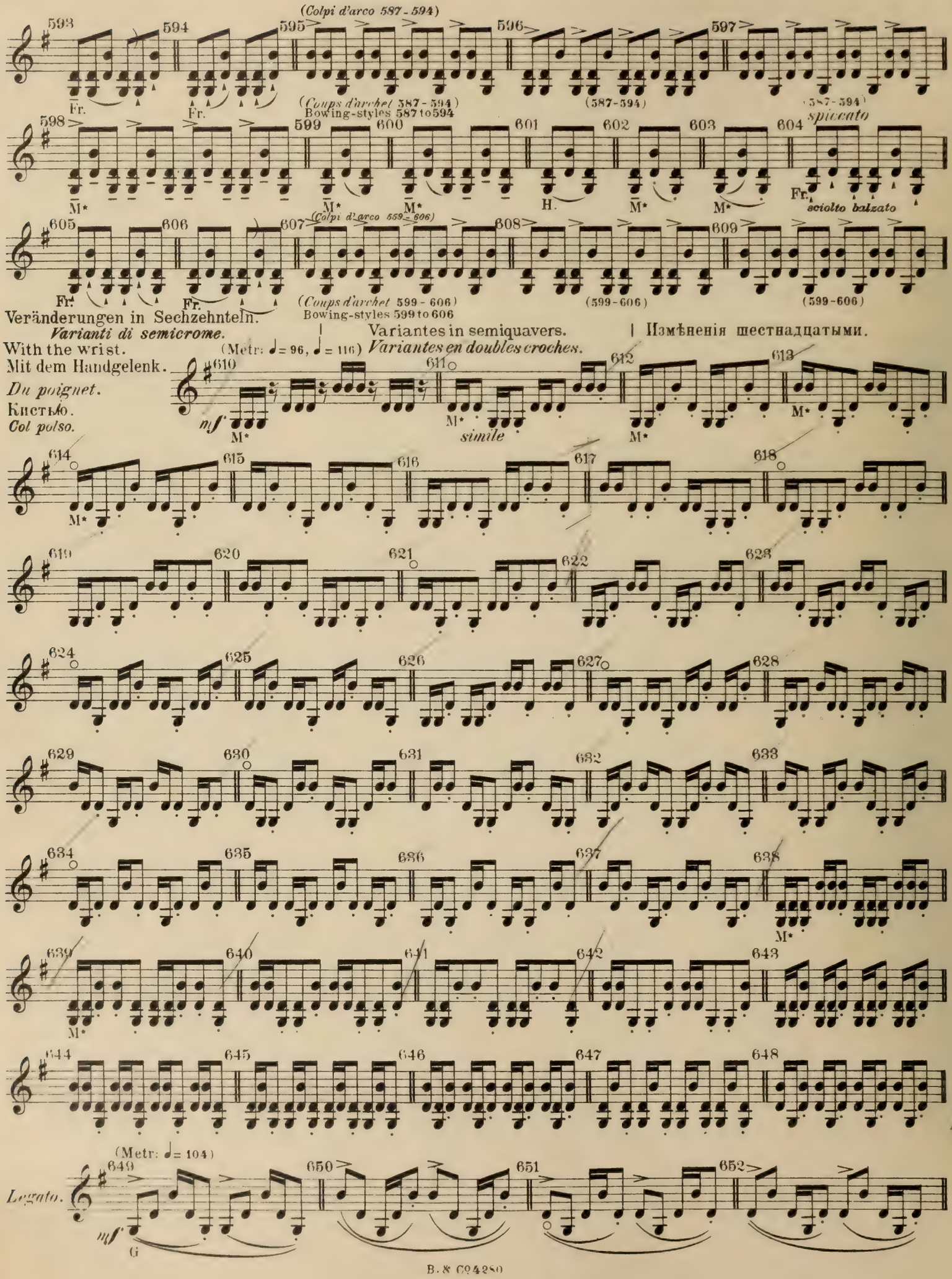
Varianti di terzine. | *Variantes en triolets.*

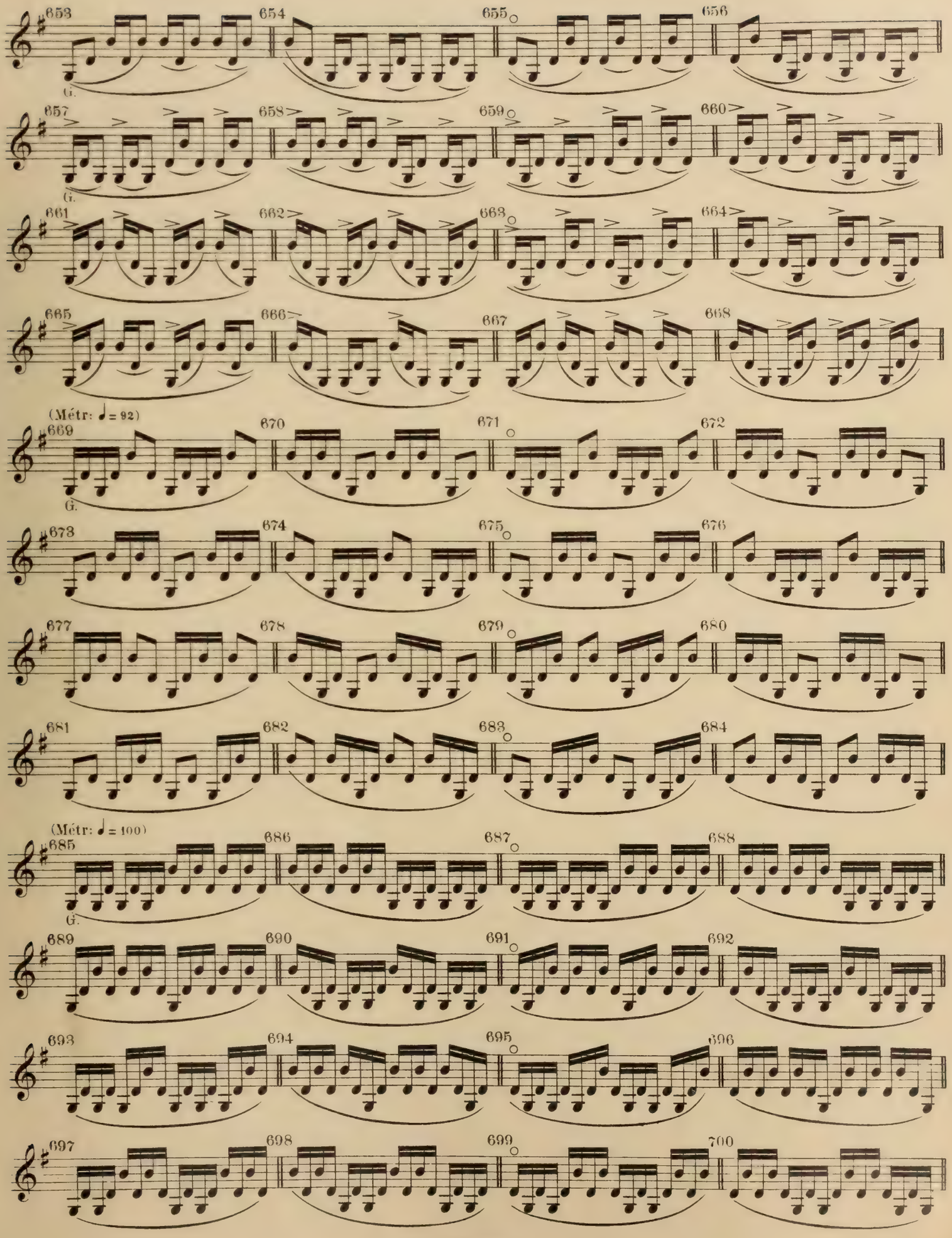
With little bow-hair. (M.tr: ♩ = 120, ♩ = 144, ♩ = 176)
Mit wenig Bogen.
Avec peu d'archet.
Короткимъ штрих.
Con poco arco.

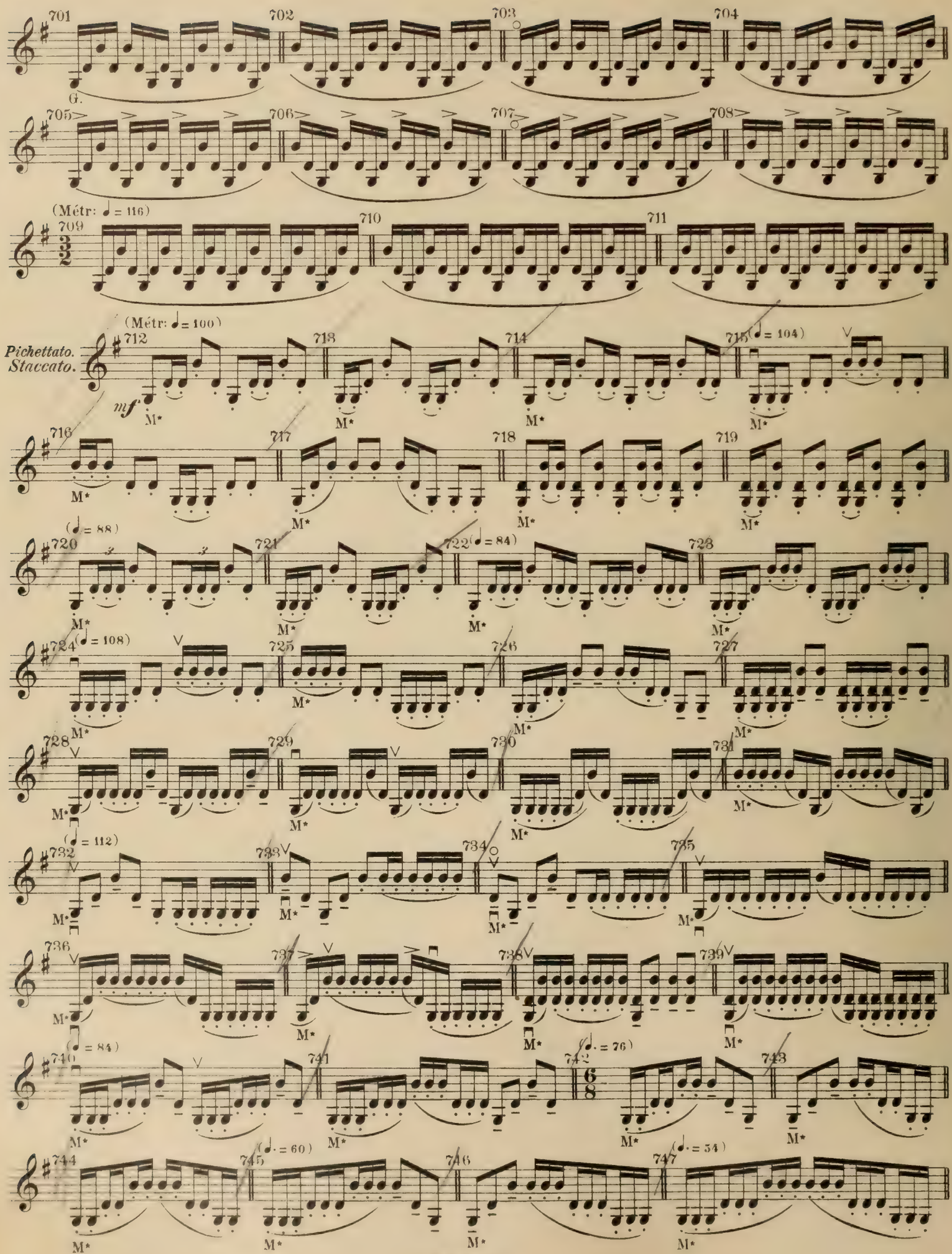


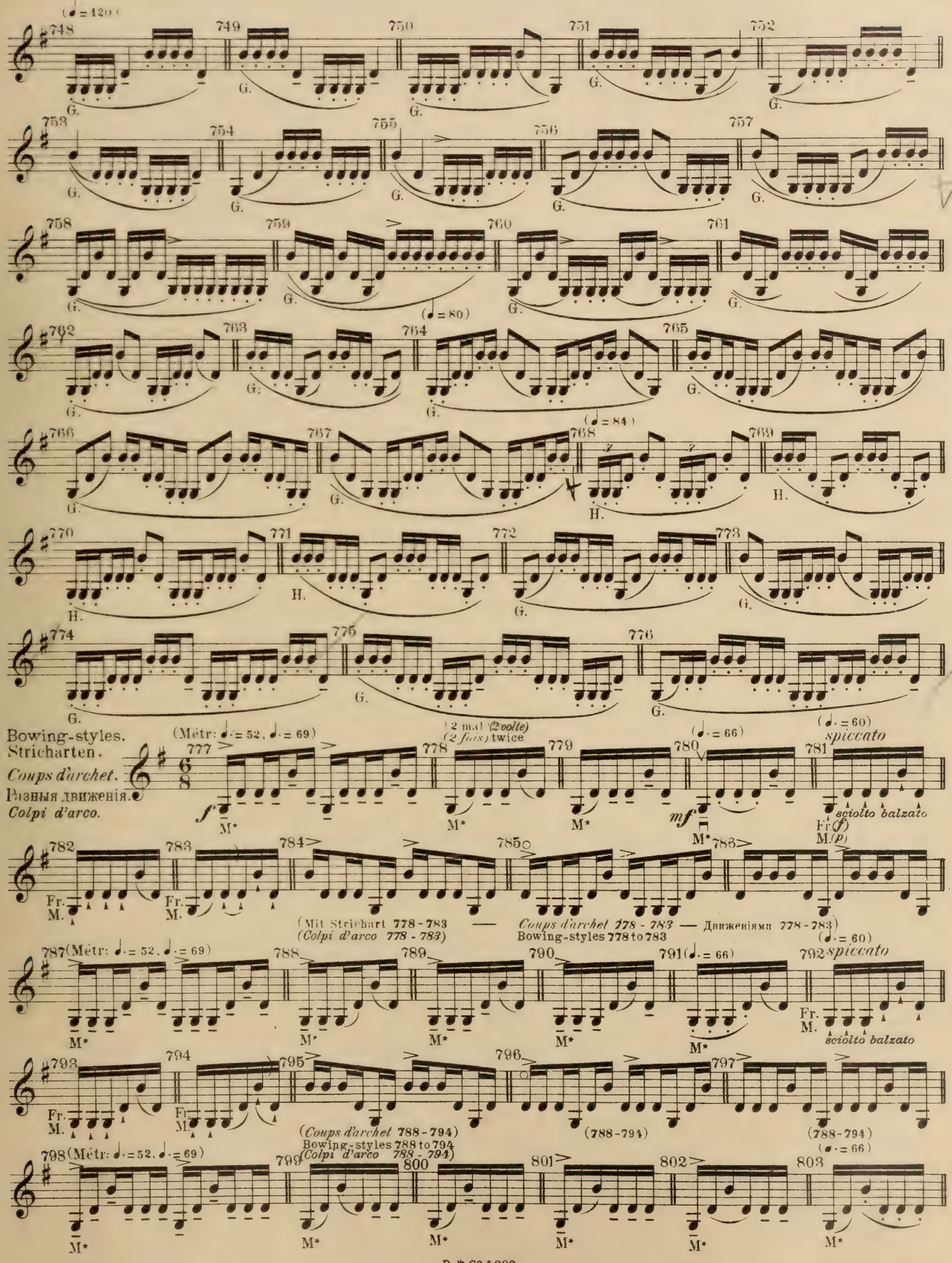

(Métr: ♩= 96)
Legato.
f
G.
(Métr: ♩= 116)
Bowing-styles.
Stricharten.
Coups d'archet.
Разныя движенія
Colpi d'arco.
(2 mal)
(2 fois)
(2 volte)
twice
M*
M*(2 volte)
(♩= 108)
spiccato
sciolto
balzato
Fr.(f)
M.(p)
Fr.
M.
(Mit Stricharten 497-510 — Coups d'archet 497-510 — Движеніями 497-510)
Colpi d'arco 497-510
In Bowing-styles 497 to 510
sciolto balzato

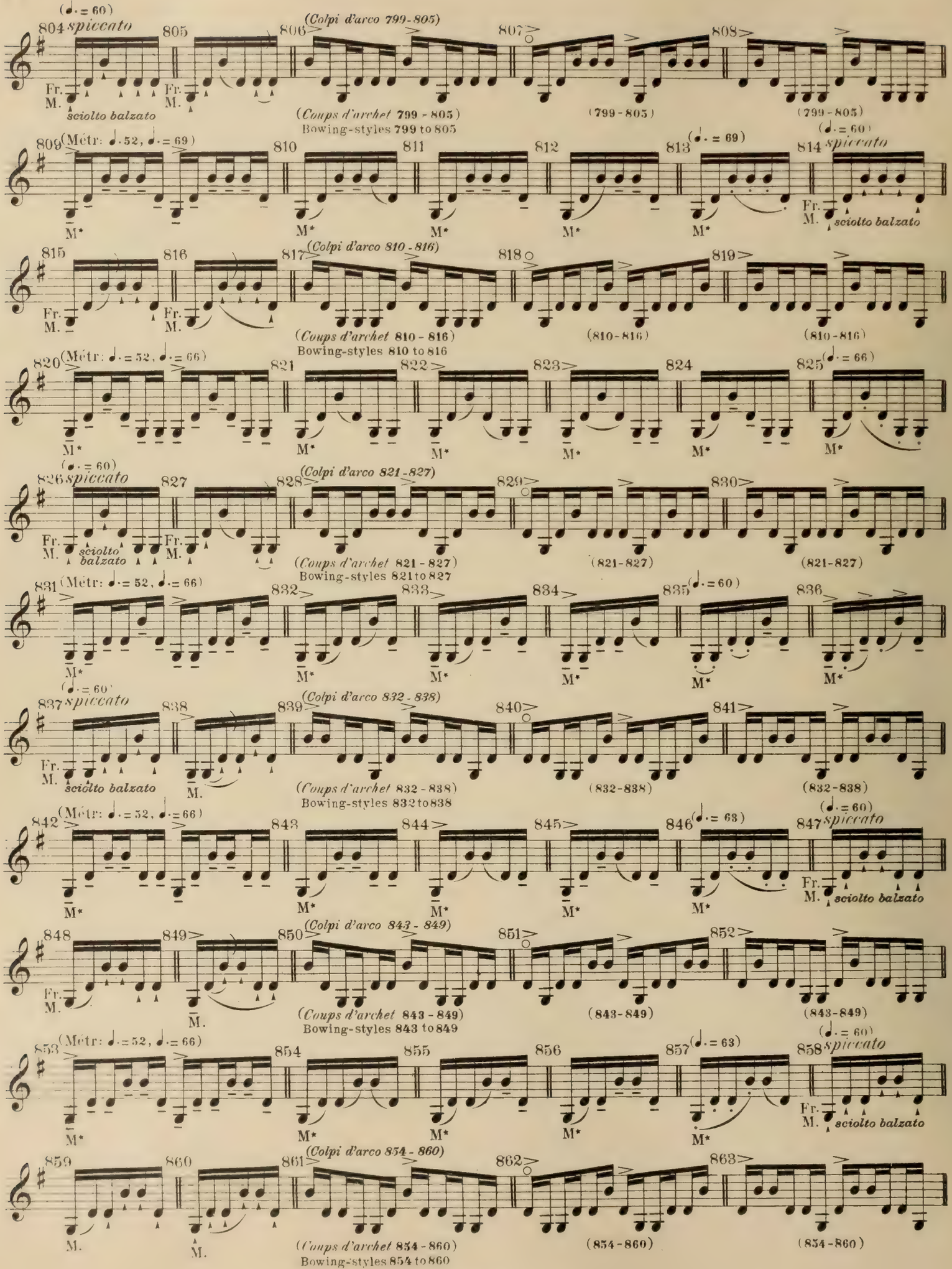

(Colpi d'arco 515-528)
(Coups d'archet 515-528)
(515-528)
(515-528)
spiccato
sciolto balzato
(Coups d'archet 533-548)
(Colpi d'arco 533-845)
(533-548)
(533-548)
(Métr: ♩ = 100)
♩ = 138
(Colpi d'arco 558-565)
(Coups d'archet 558-565)
Bowing-styles 558 to 565
(558-565)
(558-565)
twice
(2 mal) (2 volte)
(2 fois)
(Métr: ♩ = 112)
Double-stopping.
In Doppelgriffen.
En doubles cordes.
Двойными нотами.
Doppie corde.
4 time
(4 mal)
(4 fois)
(2 volte)
(Colpi d'arco 575-582)
(Coups d'archet 575-582)
Bowing-styles 575 to 582
(575-582)
(575-582)

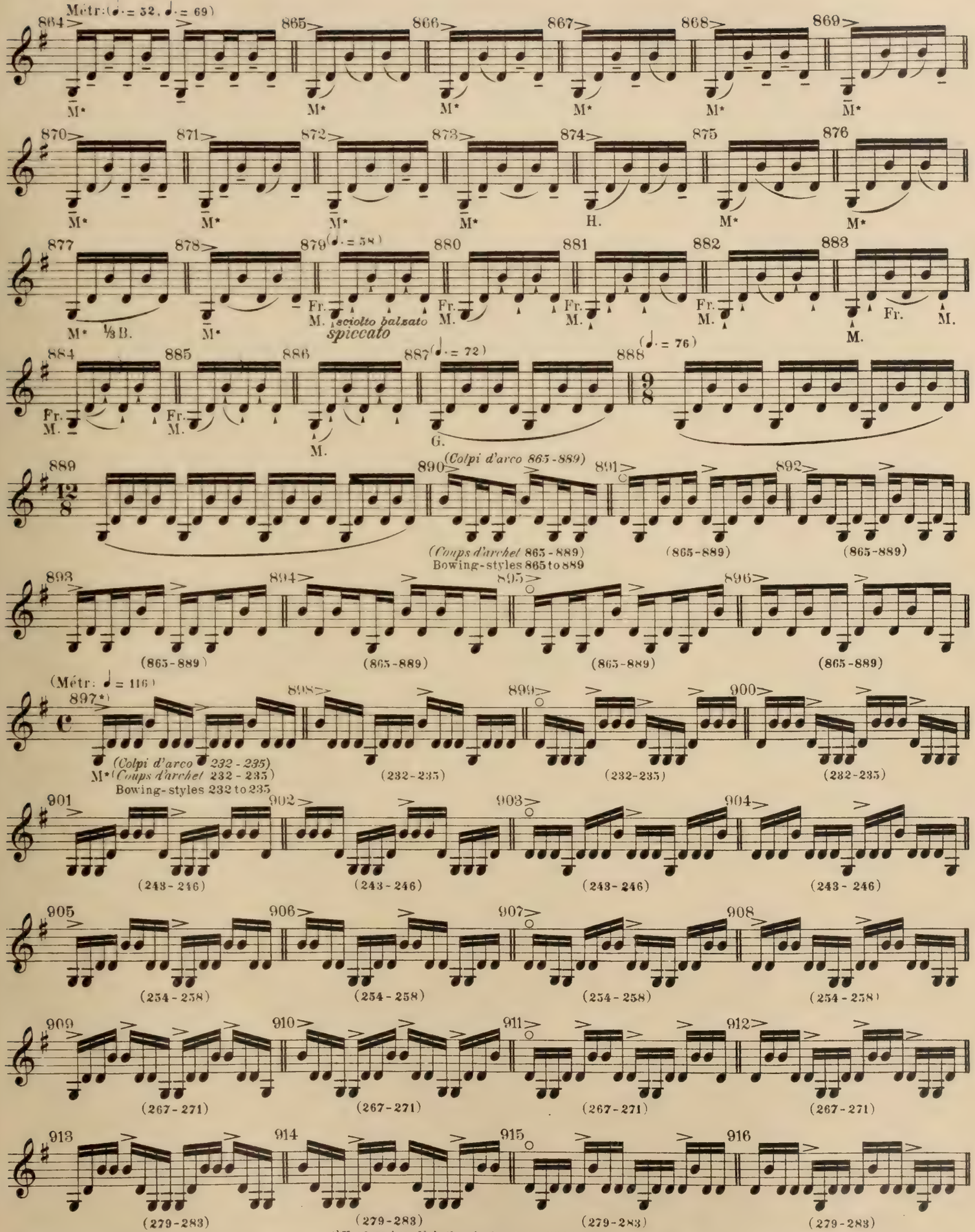

(Colpi d'arco 587-594)
(Coups d'archet 587-594)
Bowing-styles 587 to 594
(587-594)
spiccato
sciolto balzato
(Colpi d'arco 559-606)
(Coups d'archet 599-606)
Bowing-styles 599 to 606
(599-606)
Veränderungen in Sechzehnteln.
Varianti di semicrome.
With the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.
Variantes in semiquavers.
Variantes en doubles croches.
Измѣненія шестнадцатыми.
(Metr: ♩= 96, ♩= 116)
simile
(Metr: ♩= 104)
Legato.


653
654
655
656
G.
657
658
659
660
G.
661
662
663
664
665
666
667
668
(Métr: ♩ = 92)
669
670
671
672
G.
673
674
675
676
677
678
679
680
681
682
683
684
(Métr: ♩ = 100)
685
686
687
688
G.
689
690
691
692
693
694
695
696
697
698
699
700


701
G.
702
703
704
705
706
707
708
(Métr: ♩ = 116)
709
710
711
(Métr: ♩ = 100)
Pichettato.
Staccato.
712
mf
M*
713
714
715
(♩ = 104)
716
717
718
719
(♩ = 88)
720
721
722
(♩ = 84)
723
724
(♩ = 108)
725
726
727
728
729
730
731
(♩ = 112)
732
733
734
735
736
737
738
739
(♩ = 84)
740
741
742
(♩. = 76)
743
(♩. = 60)
744
745
746
747
(♩. = 54)


(♩ = 120)
748 749 750 751 752
G.
753 754 755 756 757
G.
758 759 760 761
G.
(♩ = 80)
762 763 764 765
G.
(♩ = 84)
766 767 768 769
G.
H.
770 771 772 773
H.
G.
774 775 776
G.
Bowing-styles.
Stricharten.
Coups d'archet.
Разныя движенія.
Colpi d'arco.
(Métr: ♩. = 52, ♩. = 69)
777 778 779 780 781
12 mal (2 volte) (2 fois) twice
(♩. = 66)
(♩. = 60)
spiccato
f
mf
M*
sciolto balzato
Fr. (f) M. (p)
782 783 784 785 786
Fr. M.
(Mit Strichart 778 - 783 — Coups d'archet 778 - 783 — Движеніями 778 - 783
(Colpi d'arco 778 - 783) Bowing-styles 778 to 783)
787 (Métr: ♩. = 52, ♩. = 69) 788 789 790 791 (♩. = 66) 792 spiccato (♩. = 60)
793 794 795 796 797
(Coups d'archet 788 - 794) (788 - 794) (788 - 794)
Bowing-styles 788 to 794
(Colpi d'arco 788 - 794)
798 (Métr: ♩. = 52, ♩. = 69) 799 800 801 802 803 (♩. = 66)


(♩. = 60)
804 spiccato
805
806
(Colpi d'arco 799-805)
807
808
Fr.
M.
sciolto balzato
(Coups d'archet 799 - 805)
Bowing-styles 799 to 805
(799-805)
(799-805)
809 (Métr: ♩. 52, ♩. = 69)
810
811
812
813 (♩. = 69)
814 (♩. = 60) spiccato
M*
sciolto balzato
815
816
817
(Colpi d'arco 810-816)
818
819
(Coups d'archet 810 - 816)
Bowing-styles 810 to 816
(810-816)
(810-816)
820 (Métr: ♩. = 52, ♩. = 66)
821
822
823
824
825 (♩. = 66)
826 (♩. = 60) spiccato
827
828
(Colpi d'arco 821-827)
829
830
sciolto balzato
(Coups d'archet 821 - 827)
Bowing-styles 821 to 827
(821-827)
(821-827)
831 (Métr: ♩. = 52, ♩. = 66)
832
833
834
835 (♩. = 60)
836
837 (♩. = 60) spiccato
838
839
(Colpi d'arco 832 - 838)
840
841
sciolto balzato
(Coups d'archet 832 - 838)
Bowing-styles 832 to 838
(832-838)
(832-838)
842 (Métr: ♩. = 52, ♩. = 66)
843
844
845
846 (♩. = 63)
847 (♩. = 60) spiccato
sciolto balzato
848
849
850
(Colpi d'arco 843 - 849)
851
852
(Coups d'archet 843 - 849)
Bowing-styles 843 to 849
(843-849)
(843-849)
853 (Métr: ♩. = 52, ♩. = 66)
854
855
856
857 (♩. = 63)
858 (♩. = 60) spiccato
sciolto balzato
859
860
861
(Colpi d'arco 854 - 860)
862
863
(Coups d'archet 854 - 860)
Bowing-styles 854 to 860
(854-860)
(854-860)



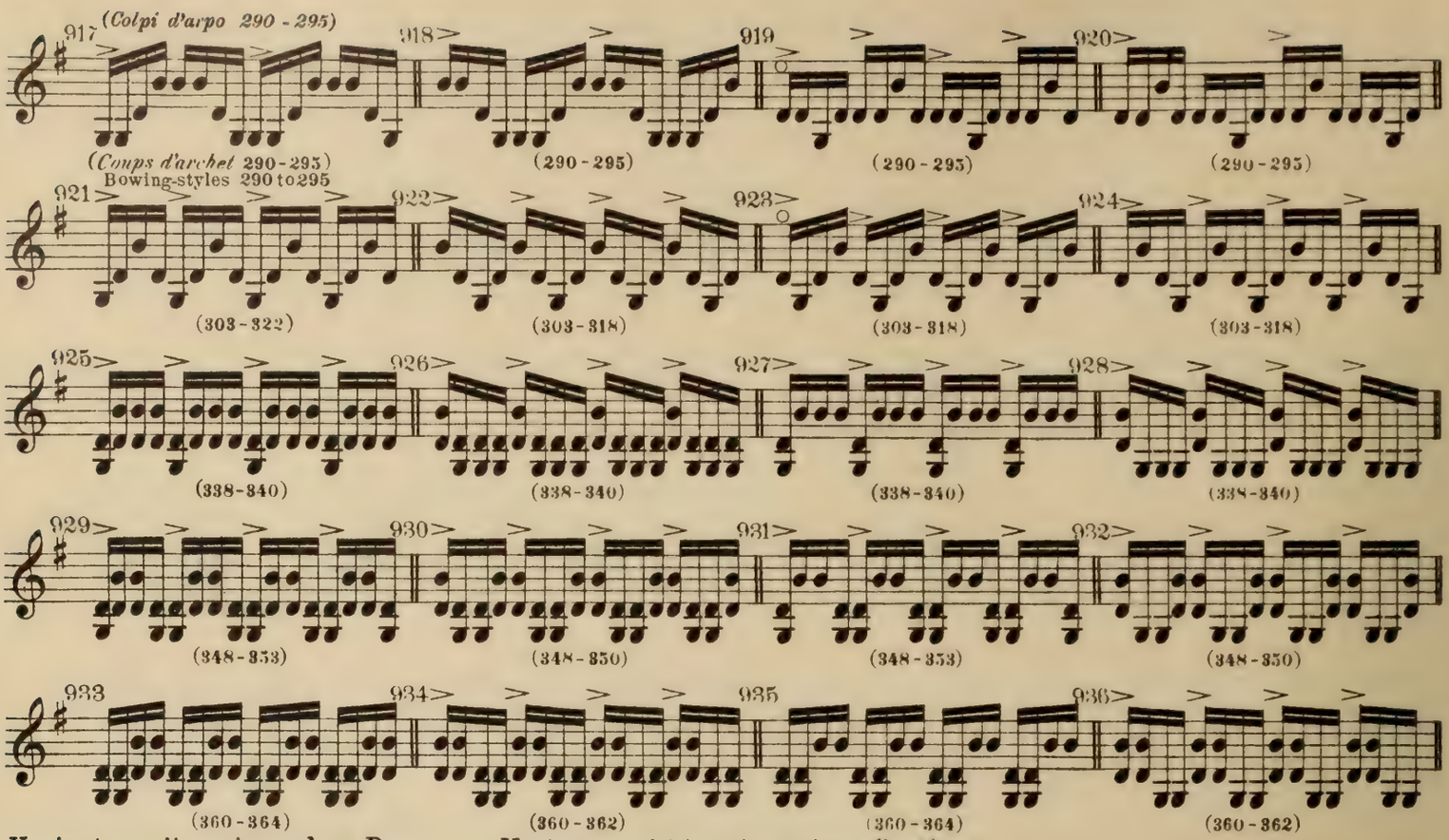
897*) Mit weniger Bogen, als bei Stricharten 232-235 angegeben ist.

*) *Con meno arco di quanto è indicato ai colpi d'arco 232-235.*

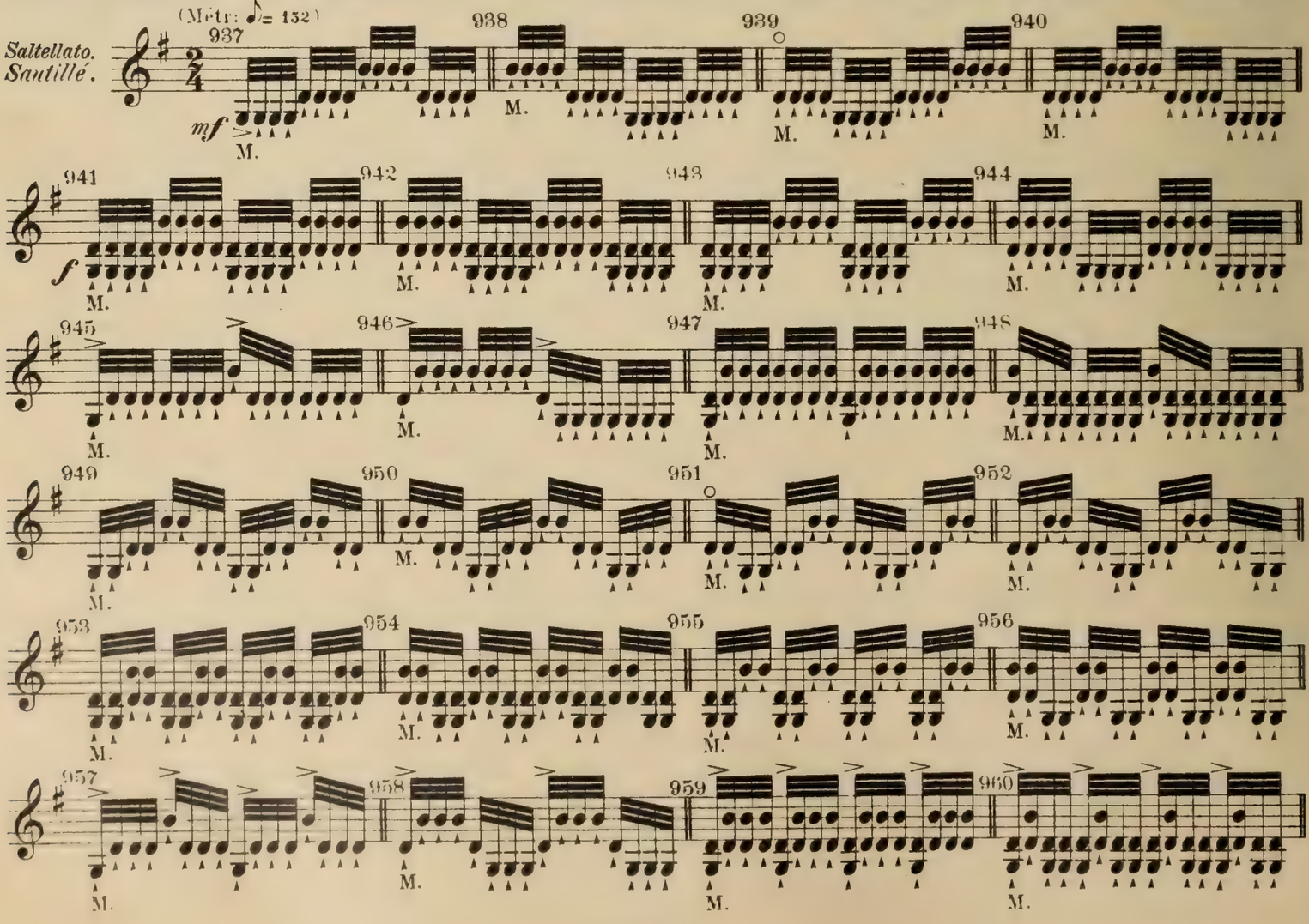
*) Use less bow-hair than in the styles 232 to 235.

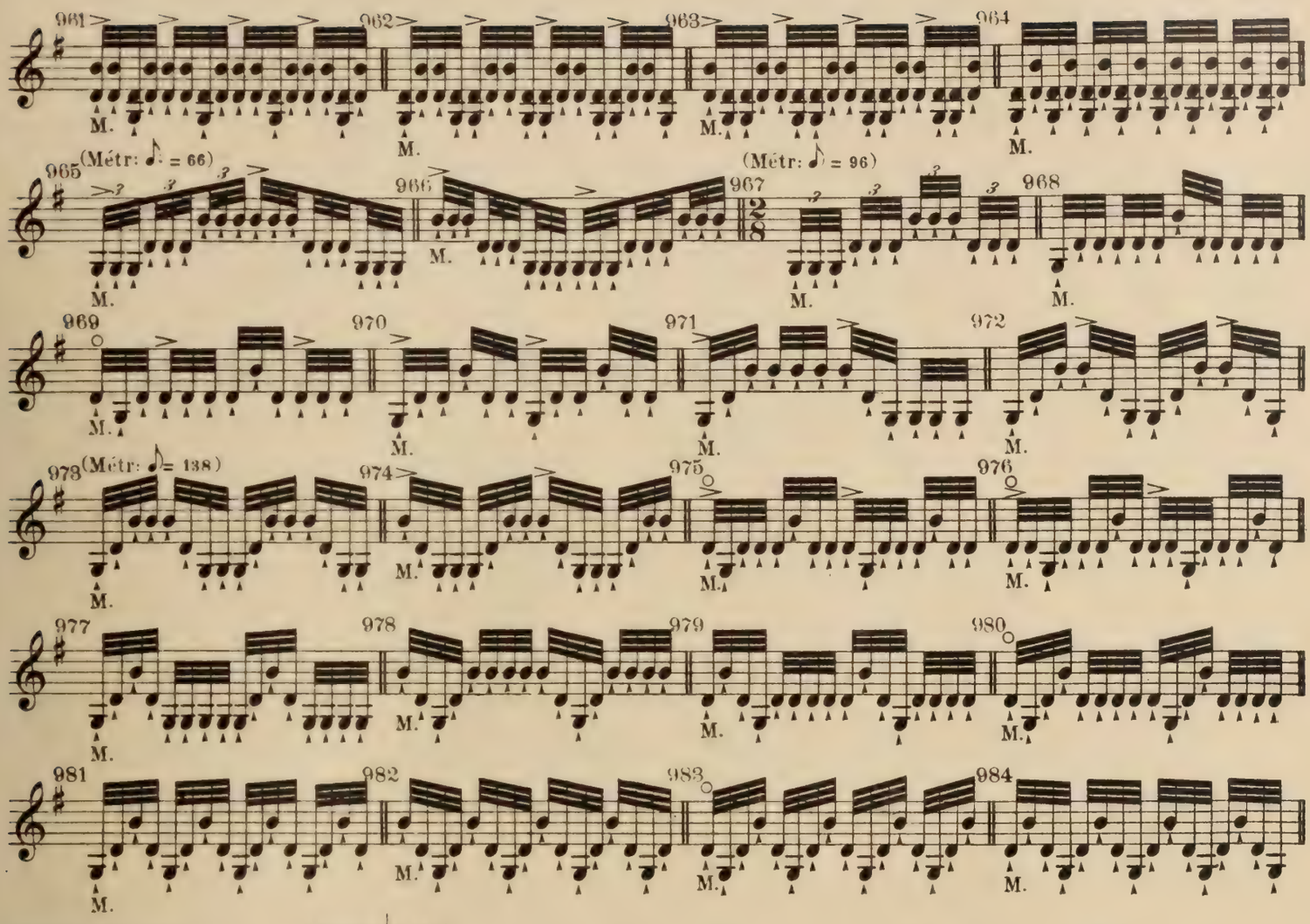
897*) *Avec moins d'archet, qu'il n'est indiqué aux coups d'archet 232-235.*

897*) Меньше смычка, чѣмъ назначено въ движеніяхъ смычка 232-235.

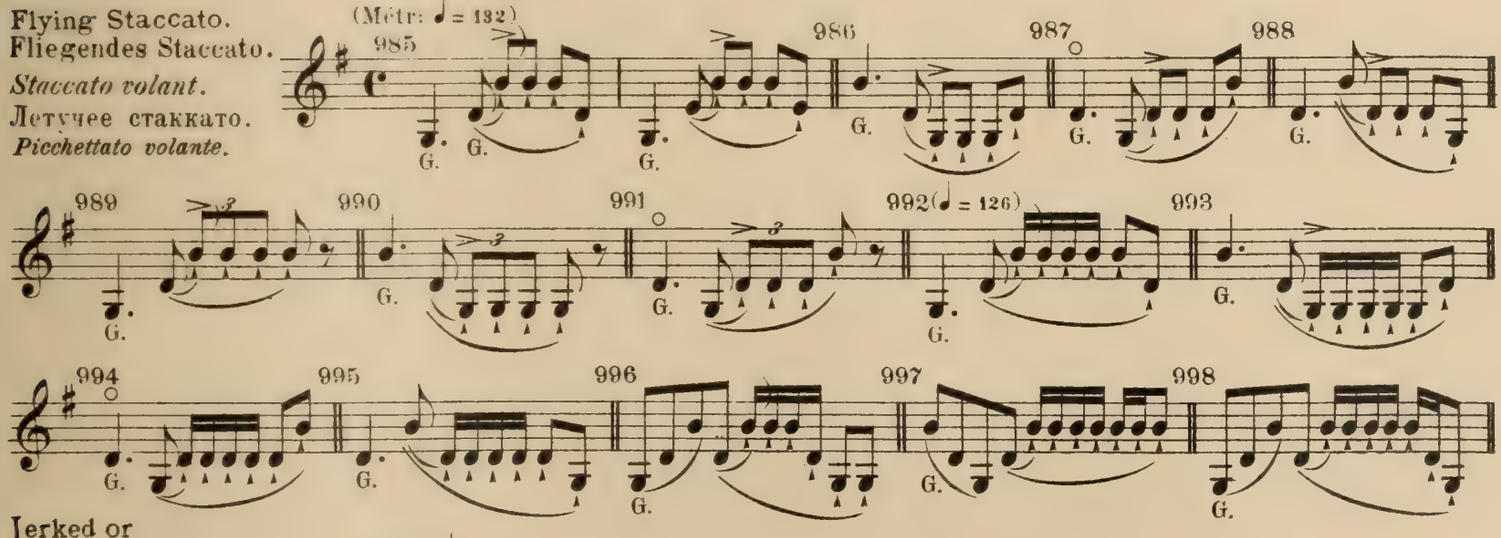


Varianten mit springendem Bogen. Variantes with hopping (rebounding) bow.
Varianti con colpi d'arco di rimbalzo. | *Variantes en coups d'archet rebondissants.* | Варіанты прыгающимъ смычкомъ.

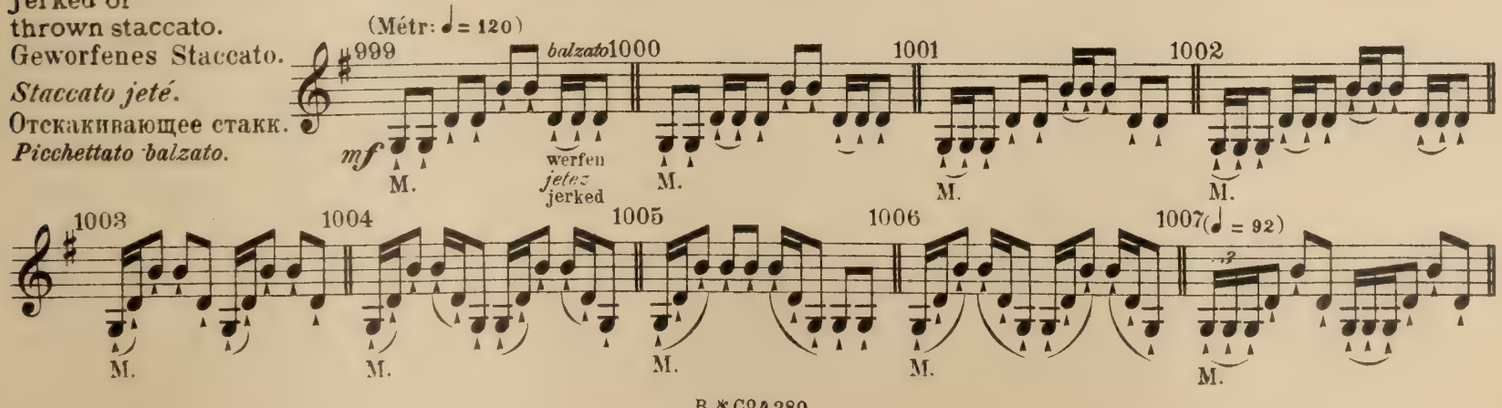


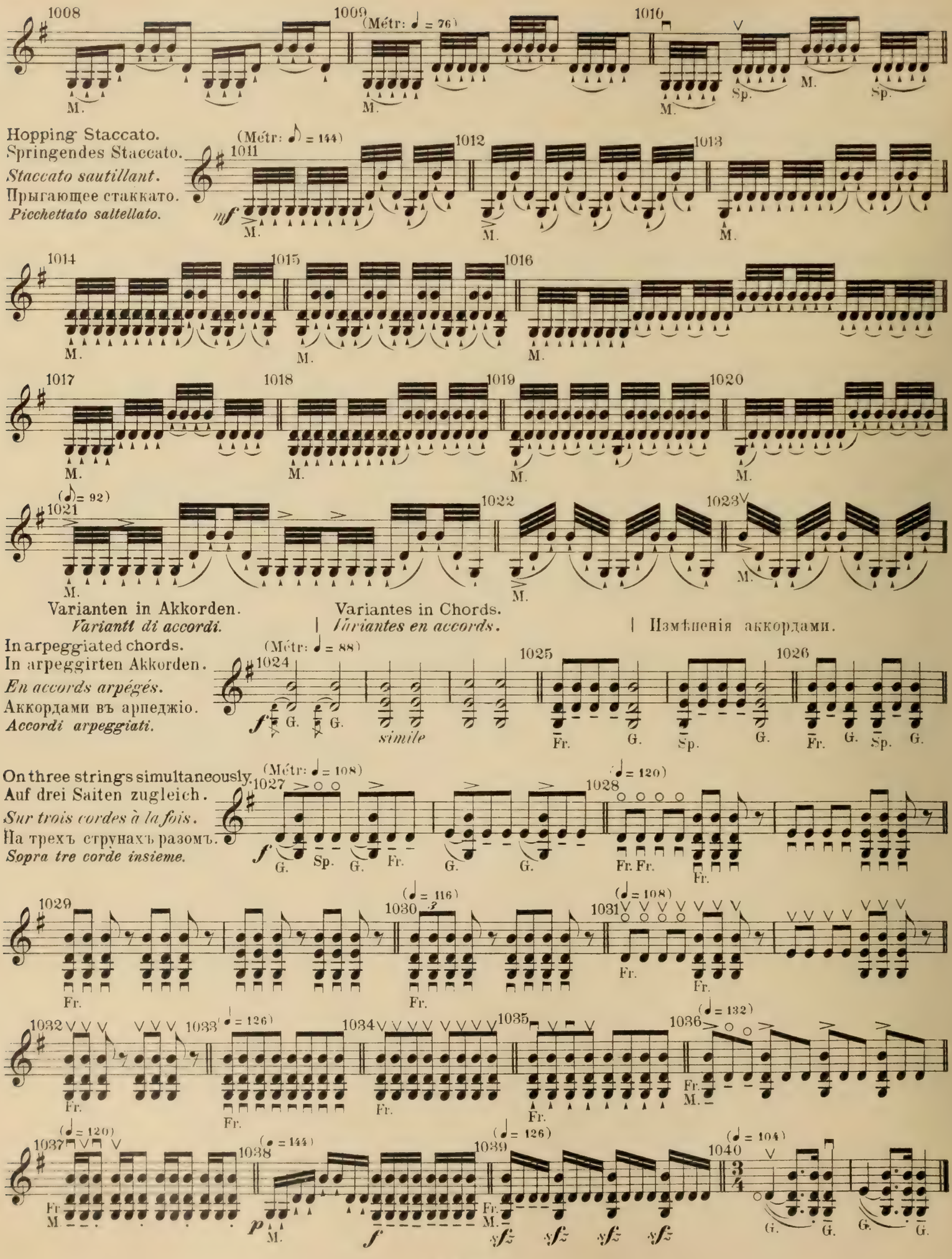


Flying Staccato.
Fliegendes Staccato.
Staccato volant.
Летучее стаккато.
Picchettato volante.



Jerked or
thrown staccato.
Geworfenes Staccato.
Staccato jeté.
Отскакивающее стакк.
Picchettato balzato.




1008
1009
(Métr: ♩ = 76)
1010
M.
Sp.
Hopping Staccato.
Springendes Staccato.
Staccato sautillant.
Прыгающее стаккато.
Picchettato saltellato.
(Métr: 𝅗𝅥 = 144)
1011
1012
1013
mf
1014
1015
1016
1017
1018
1019
1020
(𝅗𝅥 = 92)
1021
1022
1023
Varianten in Akkorden.
Variantt di accordi.
Variantes in Chords.
Variantes en accords.
Измѣненія аккордами.
In arpeggiated chords.
In arpeggirten Akkorden.
En accords arpégés.
Аккордами въ арпеджіо.
Accordi arpeggiati.
(Métr: ♩ = 88)
1024
1025
1026
f
G.
simile
Fr.
Sp.
On three strings simultaneously.
Auf drei Saiten zugleich.
Sur trois cordes à la fois.
На трехъ струнахъ разомъ.
Sopra tre corde insieme.
(Métr: ♩ = 108)
1027
1028
(♩ = 120)
1029
1030
(♩ = 116)
1031
(♩ = 108)
1032
1033
(♩ = 126)
1034
1035
1036
(♩ = 132)
1037
(♩ = 120)
1038
(♩ = 144)
1039
(♩ = 126)
1040
(♩ = 104)
p
sfz

MORCEAUX FAVORIS POUR VIOLON ET PIANO

net fr.

Aletter, W. Auf Capri. Tarantelle 1.50
— Rêve d'or, Valse lente 2.50
— Rococo, Gavotte 2.50
D'Alquen, Frank. Valse folâtre 2.25
Althaus, B. Op. 56 No. 1. Bourrée 1.50
No. 2. Invocation 1.50
— Op. 62 No. 1. Arietta facile 1.25
No. 2. Doux Souvenir 1.25
No. 3. Marche des petits soldats 1.25
No. 4. Danse orientale 1.25
No. 5. Valse Marguerite 1.25
No. 6. Petite Marguerite 1.25
d'Ambrosio, A. Op. 17. Aubade 2.25
— Op. 18. Rêverie 2.25
Ander, J. Op. 63. Au printemps . . . . . 2.—
Bayer, J. Miniatures . . . . . 2.—
Beethoven, L. van. Chant du cygne (Ritter) 1.50
Blaha, J. Scherzo Bohémien 2.50
Bonawitz, I. H. Danses hongroises 2.50
Brüll, Ignaz. Op. 90 No. 3. Tarantelle . . . 3.10
Byford, F. G. Vision d'amour . . . . . 2.—
Camors, H. W. de. Dis-moi adieu, Valse . . 3.15
Carrodus, Bernhard. Op. 15. Nocturne . . 2.—
Chopin, F. Op. 64 No. 1. Valse 1.25
— Op. 67 No. 3. Mazurka arr. par O. Rieding . 2.25
Cœrne, L. Concertino 4.35
Czibulka, A. Op. 356. Songe d'amour après le bal, Intermezzo 2.50
— Op. 374. La Coquette, Gavotte . . . . . 2.—
— Cœurs et Fleurs . . . . . 2.—
Dœcker, Johann. Op. 14. Roses de bal, Valse 2.80
Drdla, F. Op. 21. Rêverie 1.50
— Op. 22. Première Mazurka 2.50
— Op. 23. Deuxième Mazurka 2.50
— Op. 24. Troisième Mazurka 2.25
— Op. 25. Madrigal 2.25
— Op. 26 No. 1. Mélodie 1.50
No. 2. Au printemps 1.50
— Op. 27 No. 1. Dialogue 1.50
No. 2. Tarantelle 2.25
— Op. 28. Vision 2.25
— Op. 29. Le Songe, Nocturne . . . . . 2.—
— Op. 30. Danses hongroises.
No. 1. Hej de Fényes 2.50
No. 2. Hamis babam 2.50
No. 3. Eg a kuny ho 2.50
No. 4. Hey, Hay 2.50
No. 5. Kalvésai-emlék 2.50
No. 6. Bartfai emlék 2.50
No. 7. Rozsabokor csárdás 2.50
No. 8. Csakegy széplány 2.50
— Op. 31. Chant d'amour 2.25
— Op. 32. Ivresse 2.50
— Op. 33. Berceuse . . . . . 2.—
— Op. 34 No. 1. Meditation 1.50
No. 2. Ballade . . . . . 2.—
No. 3. Au soir 2.25
No. 4. Lenorka 2.25
— Op. 35. Danse des Sorcières 3.75
— Op. 36. Idylle 2.50
— Op. 37 No. 1. Rêverie 2.25
No. 2. Sérénade du printemps 2.50
No. 3. Feu follet 2.50
— Op. 43. Chanson joyeuse 2.50
— Op. 50. Danse gracieuse 2.25
— Op. 51. Intermezzo, Valse 2.50
— Op. 52. Capriccio 2.50
— Op. 55. Rezinka 2.50
— Romance La-majeur.
a) Edition originale 2.25
b) Edition simplifiée 2.25
— Sérénade Mi-majeur.
a) Edition originale 2.25
b) Edition simplifiée 2.25
Ellerton, G. Op. 15. Quatre morceaux de Salon.
No. 1. Berceuse . . . . . 2.—
No. 2. Zingaresca . . . . . 2.—
No. 3. Intermezzo 2.25
No. 4. Tarantelle 2.25
— Op. 18. Huit Bagatelles.
No. 1. Valsette 1.25
No. 2. Gigue 1.25
No. 3. Canzonetta 1.25
No. 4. Rondino 1.25
No. 5. Barcarolle 1.25
No. 6. Air de Ballet 1.25
No. 7. Romance 1.25
No. 8. Marche 1.25
— Op. 21 No. 1. Aubade 1.50
Emley, M. Alla Zingara . . . . . 2.—
Ernst, H. W. Op. 20. Rondo Papageno . . . 5.—
Feuilles et Fleurs. Collection de Morceaux favoris, classiques et populaires éditée par Richard Hofmann, Hans Sitt et Emil Kross.
No. 1. Mendelssohn, F., Op. 64 No. 4. Marche nuptiale 1.25
No. 2. Strauß, Joh., Op. 228. Radetzky Marche 1.25
No. 3. Chopin, F. Marche funèbre . . . . 1.—
No. 4. Schubert, Fr. Sérénade 1.25
No. 5. Mendelssohn, F. Chanson de printemps 1.25
No. 6. Schubert, Fr., Op. 52 No. 6. Ave Maria 1.—
No. 7. Haydn, J. Sérénade 1.25
No. 8. Schubert, Fr. Au bord de la mer . 1.—
No. 9. Mendelssohn, F., Op. 34 No. 2. Au bord du Gange 1.25
No. 10. Schubert, Fr., Op. 51 No. 1. Marche militaire 1.25
No. 11. Beethoven, L. van, Op. 46. Adelaide 2.—
No. 12. Schubert, Fr., Op. 32. La Truite . . 1.25
No. 14. Nicolai, O., Ouverture «Les Joyeuses Commères de Windsor» . . . . . 2.—
No. 15. Chopin, F., Op. 18. Valse . . . . . 2.—
No. 16. Weber, C. M. von. Invitation à la valse 2.—
No. 17. Curschmann, Fr., Op. 15 No. 1. An Rose 1.25
No. 18. Prume, Fr., Op. 1. La Mélancolie . 1.25
No. 19. Lanner, J. Pesther-Valse . . . . . 2.—
No. 21. Schubert, Fr., Op. 25 No. 7. Impatience 1.—
No. 23. Weber, C. M. von. Ouverture «Robin des bois» . . . . . 2.—
No. 24. Weber, C. M. von. Jubel-Ouverture. 2.—
No. 25. Schubert, Fr., Op. 4 No. 1. Le Voyageur 1.25
No. 26. — Op. 94 No. 3. Moment musical . 1.25

net fr.

Feuilles et Fleurs.
No. 28. Mendelssohn, F., de l'Op. 74. Marche de guerre d'Athalie 1.65
No. 29. Chopin, F., Op. 7 No. 1. Mazurka . 1.25
No. 30. Schubert, Fr., Op. 7 No. 3. La mort et la fille . . . . . 1.—
No. 31. Schubert, Fr., Op. 25 No. 18. Fleurs fanées 1.25
No. 32. Chopin, F., Op. 9 No. 2. Nocturne . 1.25
No. 33. Mozart, W. A. Ouverture de Don Juan 2.—
No. 34. Mozart, W. A. Ouverture «La Flûte enchantée» . . . . . 2.—
No. 35. Chopin, F., Op. 40 No. 1. Polonaise 2.—
No. 36. Reissiger, C. G. La pensée de Weber 1.—
No. 37. Beethoven, L. van, Op. 27 No. 2. 1er Mouvement de la Sonate «Clair de Lune» 1.25
No. 38. Marche de Torgau . . . . . 1.—
No. 41. Field, J. Nocturne en mi-bémol . . 1.25
No. 42. Strauß, Joh., Op. 154. Loreley-Rheinklänge . . . . . 2.—
No. 43. Schumann, R., Op. 85 No. 12. Chant du soir . . . . . 1.—
No. 44. Schumann, R., Op. 15 No. 7. Rêverie 1.—
No. 45. — Op. 15 No. 8. Am Kamin . . . . 1.—
No. 46. — Op. 42 No. 1. Dès qu'un jour, sa vue 1.—
No. 47. — Op. 42 No. 2. Lui qui toute voix proclame 1.25
No. 48. — Op. 48 No. 7. J'ai pardonné . . 1.—
No. 49. — Op. 25 No. 24. C'est toi, ma fleur divine . . . . . 1.—
No. 50. — Op. 36 No. 4. Soleil d'été . . . 1.—
No. 51. — Op. 25 No. 1. Dédicace 1.25
No. 52. — Op. 35 No. 3. Chant d'adieu du voyageur 1.25
No. 53. — Op. 124 No. 16. Berceuse 1.25
No. 54. Hymne national autrichien . . . . . 1.—
No. 55. Lortzing, A. Chanson de l'opéra L'Armurier . . . . . 1.—
No. 56. Weber, C. M. von. Chant des nymphes d'Oberon . . . . . 1.—
No. 57. Schubert, Fr. Sérénade . . . . . 1.—
No. 58. Lortzing, A. Chanson de l'opéra Tsar et Charpentier . . . . . 1.—
No. 59. Mendelssohn, F. Chant sans paroles No. 19 . . . . . 1.25
No. 60. Chopin, F., Op. 64 No. 1. Valse . . 1.25
No. 61. Clementi, M., Op. 36 No. 4. Sonatine en Fa 1.25
No. 62. — Op. 36 No. 6. Sonatine en Ré . 1.25
No. 63. Diabelli, A., Op. 24 No. 2. Sonatine en Sol 1.25
No. 64. — Rondo militaire 1.25
No. 65. Meyer-Helmund, E. Sérénade Rococo 2.—
No. 66. — Petite Sérénade . . . . . 2.—
No. 67. — Chanson d'amour . . . . . 2.—
No. 68. — Petite Valse mélancolique . . . . 2.—
No. 69. — Maschka (2me Mazurka) . . . . 2.—
No. 70. Czibulka, Alph., Op. 356. Songe d'amour 2.50
No. 74. 2 Chansons de Noël . . . . . 2.—
No. 75. Rosas, J. Sur les vagues . . . . . 2.—
No. 76. Bach, J. S. Chaconne . . . . . 2.—
No. 77. Stradella, A. Air d'église . . . . . 2.—
No. 79. Bach, E. Reveil du printemps . . . 1.50
No. 80. Burow, C. Chant de Pologne . . . 1.25
No. 81. Händel, G. F. Largo 1.50
No. 82. Boccherini, L. Menuet 1.25
No. 85. Sully, G. B. Menuet 1.50
No. 86. Rameau, J. P. Gavotte . . . . . 2.—
No. 88. Pergolese, G. B. Sicilienne . . . . 2.—
No. 89. Mozart, W. A. Ave verum 1.25
No. 90. Durante, F. Air 1.25
No. 91. Bach, J. S. Air 1.25
No. 92. Kathleen Mavoureen . . . . . 2.—
No. 93. Robin Adair. Chanson populaire écossaise 1.50
No. 94. Beethoven, L. van, Op. 40. Romance en sol 1.25
No. 95. — Romance en fa 1.25
No. 96. — Chant du cygne 1.50
Foges, Rudolf. Romanze . . . . . 2.—
Förster, Alban. Op. 132. Andante religioso . 2.25
— Chanson des fileuses . . . . . 2.—
Fučik, J. Op. 213. Berceuse . . . . . 2.—
Gabriel-Marie. Arlequinade 2.25
— Barcarolle, Sur le flot berceur 2.25
— Canzonetta 2.25
— In old Versailles 2.25
Godard, Charles. Arlequinade, Pantomime . 2.25
Hauser, M. Chants sans paroles.
No. 1. Chant d'amour Op. 11 No. 1 . . . . 1.—
No. 2. Berceuse Op. 11 No. 2 . . . . . 1.—
No. 3. Chant de matelot Op. 16 No. 1 . . . 1.—
No. 4. La Capricieuse Op. 16 No. 2 . . . . 1.—
No. 5. Impromptu Op. 21 . . . . . 1.—
No. 6. Le désir Op. 23 . . . . . 1.25
No. 7. Chant du soir Op. 24 . . . . . 1.—
No. 8. A mon pays Op. 26 . . . . . 1.25
No. 9. La fleur Op. 27 No. 1 . . . . . 1.—
No. 10. Le Rêve Op. 27 No. 2 . . . . . 1.—
No. 11. La pêcheuse Op. 27 No. 3 . . . . . 1.—
No. 12. Au revoir Op. 27 No. 4 . . . . . 1.—
No. 13. Chanson d'amour Op. 29 No 1 . . . 1.25
No. 14. Reveil du printemps Op. 29 No. 2 . 1.—
No. 15. Chanson popul. allemande Op. 29 No. 3 1.—
No. 16. Chanson pastorale sicilienne Op. 29 No. 4 . . . . . 1.—
No. 17. Chant de village Op. 29 No. 5 . . . 1.—
No. 18. Hongrois Op. 29 No. 6 . . . . . 1.25
No. 18. Scherzo Op. 22 . . . . . 1.25
Heins, Donald. Souvenir canadien.
No. 1. Indianesque . . . . . 2.—
No. 2. Mazurka 2.50

net fr.

Henley, William. Op. 34 No. 1. Salut au printemps 2.—
— Op. 34 No. 2. Scène caractéristique . . . . 2.—
Henry, Harold. A l'ombre . . . . . 2.—
— Cavatine . . . . . 2.—
— Reveil du printemps 2.50
Hermann, R. Deux Melodies . . . . . 2.—
Heuberger, R. Le bal de l'opéra. Valse . . 3.15
— En cabinet particulier . . . . . 2.—
Hofmann, Rich. Op. 26. Miniatures.
No. 1. Prière 1.25
No. 2. Romance 1.25
No. 3. Valse 1.25
No. 4. Au printemps 1.25
No. 5. Scherzo 1.25
No. 6. Polka 1.25
No. 7. Ronde 1.25
No. 8. Hongrois 1.25
Hubay, Jenö. Op. 10 No. 1. Arioso 1.50
No. 2. Danse diabolique 2.80
— facilitée 2.50
No. 3. La Fuite 1.50
— Op. 49. No. 1. Souvenir 1.50
No. 2. Plainte 1.50
No. 3. Sous les arbres 1.50
No. 4. Prière 1.50
No. 5. Barcarolle 1.50
No. 6. Vision 1.50
No. 7. A vous qui êtes là 1.50
No. 8. Soupir 1.50
No. 9. Rêverie 1.50
No. 10. Tourment . . . . . 2.—
— Op. 51. No. 1. Sicilienne . . . . . 2.—
No. 2. Gavotte 2.25
No. 3. Bolero . . . . . 2.—
No. 4. Echo des Alpes . . . . . 2.—
No. 5. Scherzo diabolique 3.10
— Op. 55. No. 1 et 2. Fantaisie tziganesque . 3.10
— Op. 58. No. 1. Chant élégiaque . . . . . 2.—
No. 2. Tendres paroles . . . . . 2.—
No. 3. Espagnol . . . . . 2.—
— Chanson de Hussards . . . . . 2.—
— Rozsa-Csardas, Danse hongroise . . . . . 2.—
— Tartini, Trille de diable 3.75
Huber, Jos. Deux Melodies 2.50
Jenkinsohn, E. Six morceaux lyriques.
No. 1. Près du berceau 1.50
No. 2. Danses des Sylphes 1.50
No. 3. Mélodie 1.50
No. 4. Mazurka 1.50
No. 5. Barcarolle 1.50
No. 6. Scherzo 1.50
— Petite Suite. No. 1. La Fontaine . . . . . 2.—
No. 2. Air 1.50
No. 3. Berceuse 1.50
No. 4. Gavotte und Musette . . . . . 2.—
No. 5. Humoresque 1.50
No. 6. Sérénade . . . . . 2.—
Joseffi, R. Berceuse . . . . . 2.—
Kapeller, K. Ivresse d'amour . . . . . 2.—
Kaulich, Josef. Op. 198. Six Chants sans paroles.
No. 1. Grand'mère. No. 2. Amour fraternel. No. 3. Joies de printemps. No. 4. Soins maternels. No. 5. Chère petite sœur. No. 6. L'Anniversaire de Papa . . . . . 2.—
Klump, J. Op. 23 No. 1. Menuet . . . . . 2.—
No. 2. Gavotte . . . . . 2.—
Komzak, Karl. Op. 244. Nouvelle Musique populaire viennoise . . . . . 5.—
Macbeth, Allan. Op. 22. Vergissmeinicht, Intermezzo 2.50
MacKenzie, A. C. A Song of Thanksgiving . . 2.—
Mannfred, H. Op. 23. Dialogue. Morceau caractéristique 2.50
Martin, F. Easthope Castanets. Bolero . . . 2.50
Mendelsohn, Ludwig. Miniatures (1ère position).
No. 1. Polonaise 1.50
No. 2. Petite Valse 1.50
No. 3. Marche militaire 1.50
No. 4. Cavatine 1.25
No. 5. Mückentanz 1.25
No. 6. Conte serieuse 1.25
No. 7. Au cirque 1.50
No. 8. Berceuse 1.25
No. 9. Polonaise 1.25
No. 10. Perpetuum mobile 1.25
No. 11. Schlummerlied 1.50
No. 12. Rondo militaire 1.50
No. 13. Mazurka 1.50
No. 14. Danse rustique 1.50
No. 15. Intermezzo à la Gavotte 1.50
Meyer-Helmund, E. Scène de Valse 2.50
Morceaux célèbres. Transcriptions par Hans Sitt, C. Kross, R. Hofmann, B. Althaus.
No. 1. Händel, G. F. Largo 1.50
No. 2. Schumann, R. Rêverie . . . . . 1.—
No. 3. — Berceuse 1.25
No. 4. Chopin, F., Op. 9 No. 2. Nocturne . 1.25
No. 5. Boccherini, L. Menuet 1.25
No. 8. Sully, G. B. Menuet 1.50
No. 9. Rameau, J. P. Gavotte . . . . . 2.—
No. 10. Mendelssohn, F. Au bord du Gange 1.25
No. 12. Pergolese, G. B. Sicilienne . . . . 2.—
No. 13. Mozart, W. A. Ave Verum 1.25
No. 14. Durante, F. Air 1.25
No. 15. Bach, J. S. Air 1.25
No. 16. Haydn, J. Sérénade 1.25
No. 17. Schumann, R. Am Kamin . . . . . 1.—
No. 18. Mendelssohn, F. Chant sans paroles. Chant du printemps 1.25
No. 19. Schubert, Fr. Ave Maria . . . . . 1.—
No. 20. Prume, Fr. La Melancolie 1.25
No. 21. Mendelssohn, F. Un Fragment . . . 2.—
No. 23. Couperin, Fr. Le Bavolet flottant . 1.50

net fr.

Morceaux celèbres.
No. 24. Tenaglia, Ant. Fr. Air 1.25
No. 25. Beethoven, L. van. Chant du Cygne 1.25
No. 26. Weber, E., Op. 17. Berceuse . . . 2.—
No. 27. Schumann, R. Chant du soir . . . 1.—
No. 28. Bach, C. Ph. E. La Complaisante . 1.50
No. 29. Paganini, N. Capriccio . . . . . 2.—
No. 31. Bach, Joh. Seb. Air de l'ouverture en ré 1.50
No. 32. Gossec, Fr. Jos. Gavotte 1.50
No. 33. Mendelssohn. Chant sans paroles No. 19 1.25
No. 35. Mozart, W. A. Menuet en ré 1.25
No. 36. Haydn, J. Rondo alla Ongarese . . 1.25
No. 37. Bach. Réveil du printemps 1.50
No. 38. Lortzing. Auch ich war ein Jüngling 1.—
No. 39. Schubert, Fr. Sérénade . . . . . 1.—
No. 40. Dernière Pensée à Weber . . . . . 1.—
No. 41. Robin Adair. Chanson écossaise . . 1.50
No. 42. Lortzing. Sonst spielt' ich mit Zepter 1.—
No. 43. Weber. Chant des nymphes d'Oberon 1.—
No. 44. Schumann. Wohlauf noch getrunken 1.25
No. 45. Mendelssohn, F. Marche nuptiale . 1.25
No. 46. Meyer-Helmund. Chanson d'amour . 2.—
No. 47. Burow, C. Chanson polonaise . . . 1.25
No. 48. Czibulka. Songe d'amour 2.25
Nachez, T. Chant funèbre . . . . . 2.—
Nesvera, Jos. Berceuse 1.50
Paganini. Op. 11. Moto perpetuo 2.25
Papini, G. Soirées Enfantines. Op. 87.
No. 1. Dans la montagne . . . . . 2.—
No. 2. Souvenir-Berceuse . . . . . 2.—
No. 3. Lisette . . . . . 2.—
No. 4. Dorine . . . . . 2.—
No. 5. Petit Muletier . . . . . 2.—
No. 6. Topsy. Danse nègre . . . . . 2.—
Peiniger, Otto. Humming bird 2.25
Radoux, J. Th. Elégie 2.50
Rahn, Max. Chant sans paroles . . . . . 2.—
Randegger, E. Berceuse. Sérénade vénétienne 2.—
Rieding, O. Op. 20. Danse des libellules . . 2.—
— Op. 21. Concertino dans le Style hongrois . 3.75
— Op. 22. Quatre morceaux faciles.
No. 1. Berceuse 1.25
No. 2. Valse 1.50
No. 3. Rondeau 1.50
No. 4. Prière 1.25
— Op. 23. Quatre morceaux faciles.
No. 1. Pastorale . . . . . 2.—
No. 2. Marche tzigane . . . . . 2.—
No. 3. Air varié . . . . . 2.—
No. 4. Gavotte 1.50
— Op. 24. Concertino en sol 3.75
— Op. 25. Concertino en ré 3.75
— Op. 26. Rhapsodie hongroise 3.50
— Op. 27. Rêverie . . . . . 2.—
— Op. 29. Sancta Cæcilia 2.25
— Op. 34. Concerto en sol 3.75
— Op. 35. Concerto en si mineur 3.75
— Petite Ballade . . . . . 2.—
Rootham, J. B. Impressions.
No. 1. Prélude 1.25
No. 2. Sur le lac 1.25
No. 3. A la montagne 1.25
No. 4. Sur le chemin 1.25
Roth, Ph. Op. 11a. Canzonetta 1.25
Sabathil, F. Op. 168. Délaissée, Intermezzo . 2.50
Schmeling, M. Une nuit à Toledo. Danse espagnole 2.25
— La Rose hongroise, Valse 2.50
Sitt, Hans. Op. 13. Trois morceaux.
No. 1. Romanesca . . . . . 2.—
No. 2. Mélodie . . . . . 2.—
No. 3. Gondoliera . . . . . 2.—
— Op. 48. Deux morceaux.
No. 1. Berceuse . . . . . 2.—
No. 2. Gavotte . . . . . 2.—
— Op. 64. Deux morceaux.
No. 1. Barcarolle . . . . . 2.—
No. 2. Canzonetta . . . . . 2.—
— Op. 70. Concertina en la mineur 3.75
séparément: Andante 1.50
Allegro 1.25
— Op. 78. Douze petits morceaux.
No. 1. Chant sans paroles 1.50
No. 2. Légende 1.50
No. 3. Idylle 1.50
No. 4. En bateau 1.50
No. 5. Bonheur 1.50
No. 6. Au printemps 1.50
No. 7. Im Volkston 1.50
No. 8. Chant d'amour 1.50
No. 9. Arioso 1.50
No. 10. Bagatelle 1.50
No. 11. Ariette 1.50
No. 12. Danse rustique 1.50
— Op. 105. Souvenir Suite (1ère position) . . . 2.50
séparément:
No. 1. Prélude 1.50
No. 2. Arioso 1.50
No. 3. Menuet 1.50
No. 4. Saltarello 1.50
Squire, W. H. Berceuse 2.25
— Consolation. Romance sans paroles . . . 2.25
— Eglantier odorant 2.25
— Gondoliera . . . . . 2.—
Stransky, J. Op. 29a. Trois Nocturnes faciles 1.50
Tellier, A. Plainte d'amour, Mélodie 1.25
Tolhurst, H. Six morceaux.
No. 1. Cavatina 1.50
No. 2. Abendgedanken 1.50
No. 3. Rêverie 1.50
No. 4. Barcarolle 1.50
No. 5. Un regret 1.50
No. 6. Abendträumerei 1.50
Venzl, Josef. Op. 112. Concerto en la mineur 5.—
Victor, M. Tendre réponse 2.25
Wilhelmy, A. Feuille d'Album . . . . . 2.—
Williams, Ursula. Quatre petits morceaux.
No. 1. Valse 1.25
No. 2. Ein trüber Tag 1.25
No. 3. Barcarolle 1.25
No. 4. Papillons et abeilles 1.25
Zeller, C. Entrée d'Adam de l'Oiseleur . . . 2.—
— Chanson de l'operette Le Maître-Mineur . . 2.—
— Martin-Valse 3.15
Zirnin, J. Op. 16. Impromptu 1.50

BOSWORTH & Co. · LEIPZIG

LONDON WIEN ZÜRICH

Pour la France, la Belgique et Colonies **MAX ESCHIG, 13, Rue Laffitte, PARIS**

Original Ausgabe.

O. ŠEVČÍK

Meisterwerke für Violine

Op. 1. Schule der Violintechnik. Netto.
Heft I. M. 5.– II. 6.– III. 4.– IV. 5.– netto.

Op. 2. Schule der Bogentechnik. Heft I. M. 2.– II. 2.–
III. 1.50 IV. 1.50 V. 2.– VI. 1.50 Übungsthemen separat M. 2.– n.

Op. 3. Vierzig Variationen in leichtem Stil ..... M. 2.– n.
Klavierbegleitung hierzu ..... M. 4.50 n.

Op. 6. Violinschule für Anfänger (Halbton-System)
Heft I. II. III. IV. V. VI. VII. ..... à M. 1.– n.
Ergänzung zu Op. 6: Melodienbuch M. 1.– n.

Op. 7. Triller-Vorstudien Heft I. II. ..... à M. 3.50 n.

Op. 8. Lagenwechsel u. Tonleiter-Vorstudien ..... M. 3.– n.

Op. 9. Doppelgriff-Vorstudien ..... M. 3.– n.

KOMPLETTE BÄNDE.

Op. 1	broschiert M. 11.– n.	Gebunden M. 12.– n.
Op. 2. 3	broschiert M. 7.– n.	Gebunden M. 8.– n.
Op. 6	broschiert M. 6.– n.	Gebunden M. 8.– n.
Op. 6 Bd. I. II.	broschiert à M. 3.– n.	
Op. 7. 8. 9	broschiert M. 7.– n.	Gebunden M. 8.– n.

Tonleitern und Akkorde ..... M. 2.50 n.

Der kleine Ševčík. Neue Elementar-Violinschule kplt. M. 2.50 n.
Heft I. II. III. ..... à M. 1.– n.

VIOLONCELLO-AUSGABE:

Ševčík-Feuillard, Op. 2. Schule der Bogentechnik.
Heft I. M. 2.– II. 2.– III. 1.50 IV. 1.50 V. 2.– VI. 1.50 netto.
Übungsthemen separat ..... M. 2.– n.
——— Op. 3. Vierzig Variationen ..... M. 2.– n.
Klavierbegleitung hierzu ..... M. 4.50 n.

Op. 2 u. 3 kplt. gebunden M. 8.– n.

LONDON, W. 8, Heddon St. Regent St.
ZÜRICH, Theaterstr. 6
BOSWORTH & Co
BRÜSSEL.
LEIPZIG, Roßplatz 3
WIEN I, Wollzeile 39

NEW YORK. T. B. Harms Co ◇ RUSSLAND. Anna Ševčík

Publ. by Bosworth & Co Leipzig.
B. & Co 4281

No. 845

Printed at Leipzig

№ 38.

Arpeggien auf vier Saiten.
Beispiel mit 726 Varianten.

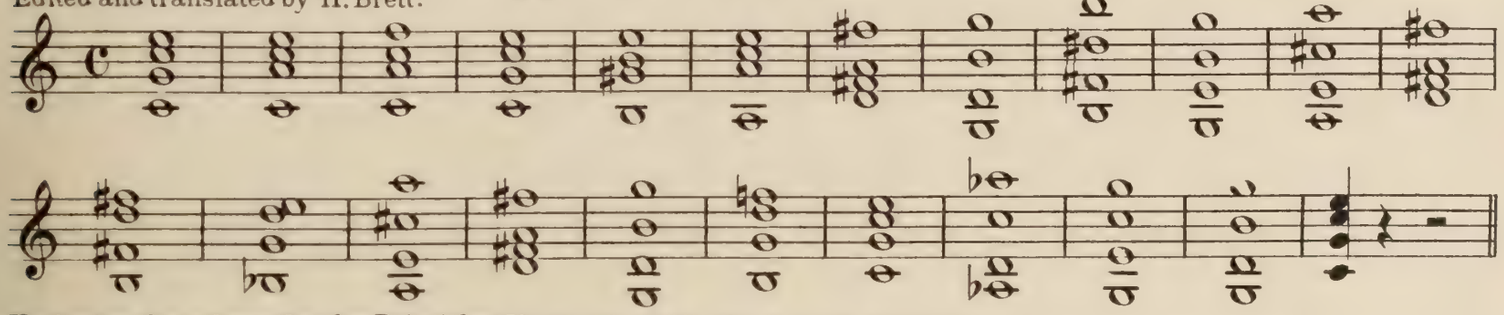
Arpeggi sopra quattro corde.
Esempi con 726 varianti.

Arpeggio on four strings.
Example with 726 variantes.

Arpèges sur quatres cordes.
Exemples avec 726 variantes.

Арпеджіи на 4-хъ струнахъ.
Примѣръ съ 726 варіантами.

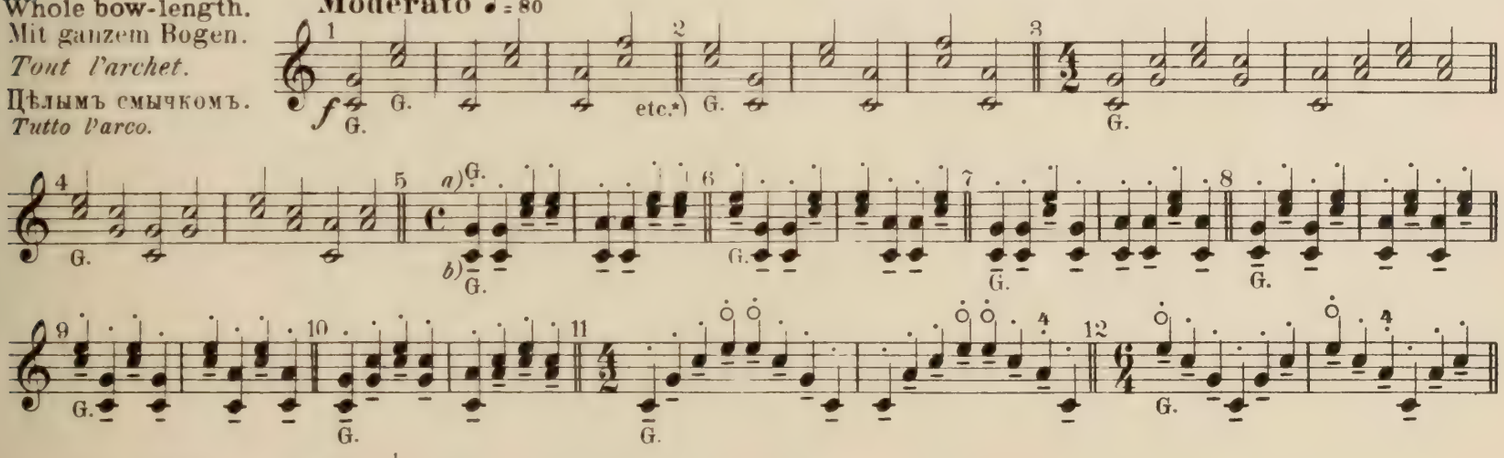
Edited and translated by H. Brett.



Varianten des vohergehenden Beispieles. Variantes on the foregoeing example.
Varianti sopra l'esempio precedente. | ***Variantes sur l'exemple précédent.*** | Варіанты предыдущаго примѣра.

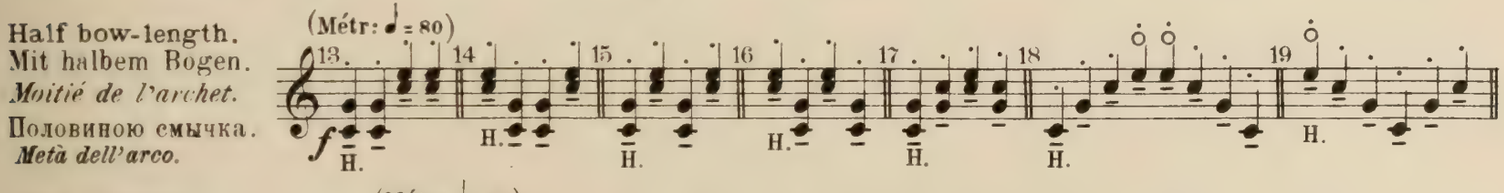
Whole bow-length.
Mit ganzem Bogen.
Tout l'archet.
Цѣлымъ смычкомъ.
Tutto l'arco.

Moderato ♩ = 80



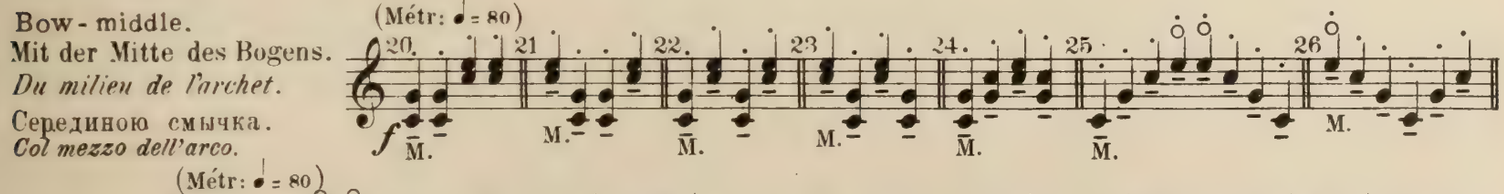
Half bow-length.
Mit halbem Bogen.
Moitié de l'archet.
Половиною смычка.
Metà dell'arco.

(Métr: ♩ = 80)



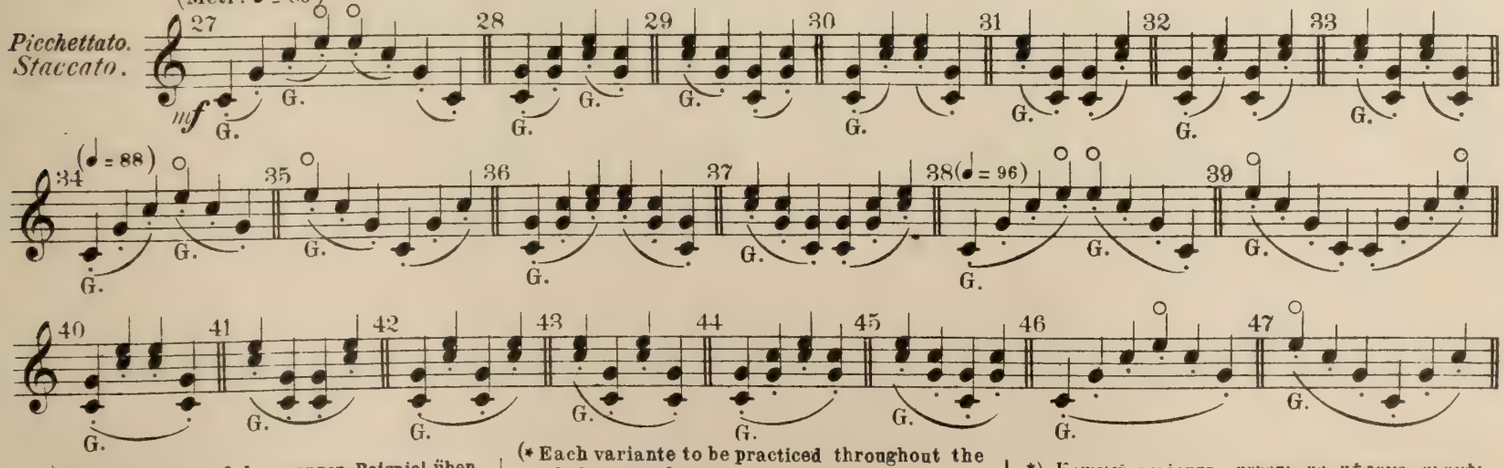
Bow-middle.
Mit der Mitte des Bogens.
Du milieu de l'archet.
Серединою смычка.
Col mezzo dell'arco.

(Métr: ♩ = 80)



Picchettato.
Staccato.

(Métr: ♩ = 80)

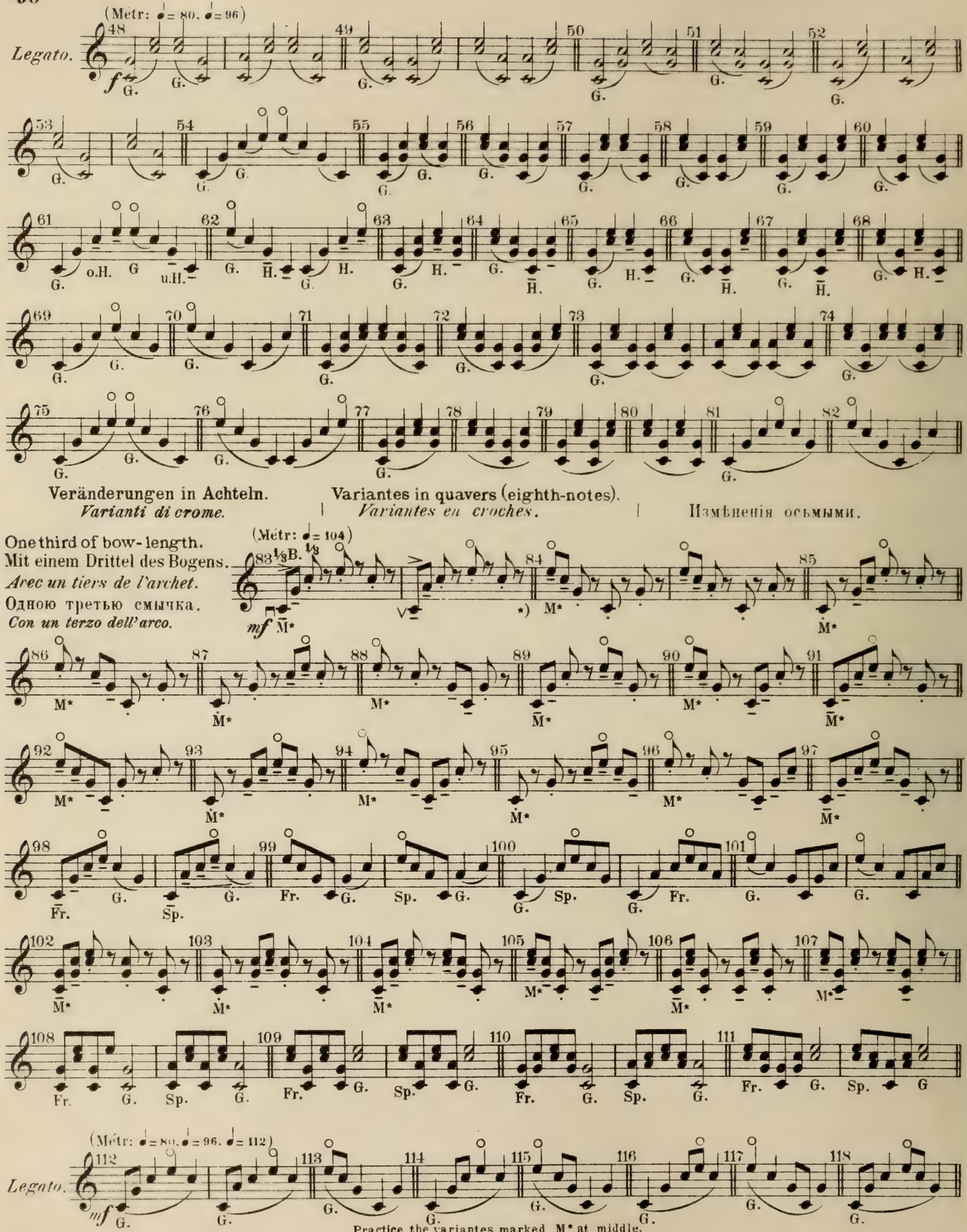


a) Jede Variante auf dem ganzen Beispiel üben.
*) *Studiare ogni variante sopra tutto l'esempio.*

(* Each variante to be practiced throughout the whole example.
(* *On travaillera chaque variante sur tout l'exemple*

*) Каждый варіантъ играть на цѣломъ примѣрѣ

Copyright 1901 by Bosworth & Co



Veränderungen in Achteln. | **Variantes in quavers (eighth-notes).** | **Измѣненія осьмыми.**

Varianti di crome. | *Variantes en croches.*

One third of bow-length.
Mit einem Drittel des Bogens.
Arec un tiers de l'archet.
Одною третью смычка.
Con un terzo dell'arco.

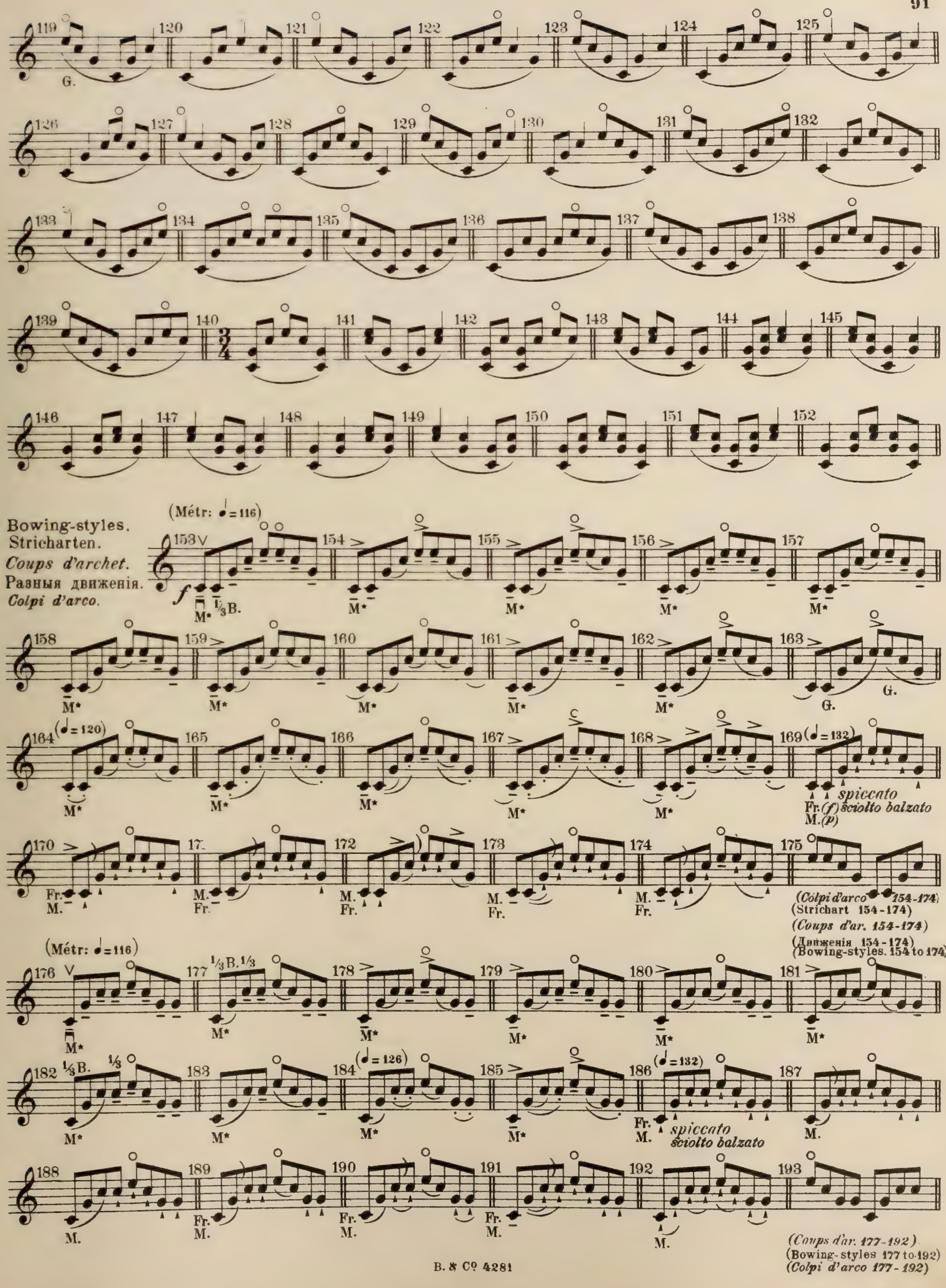
) Alle mit M bezeichneten Strichübungen in der Mitte, an der Spitze und am Froschüben.

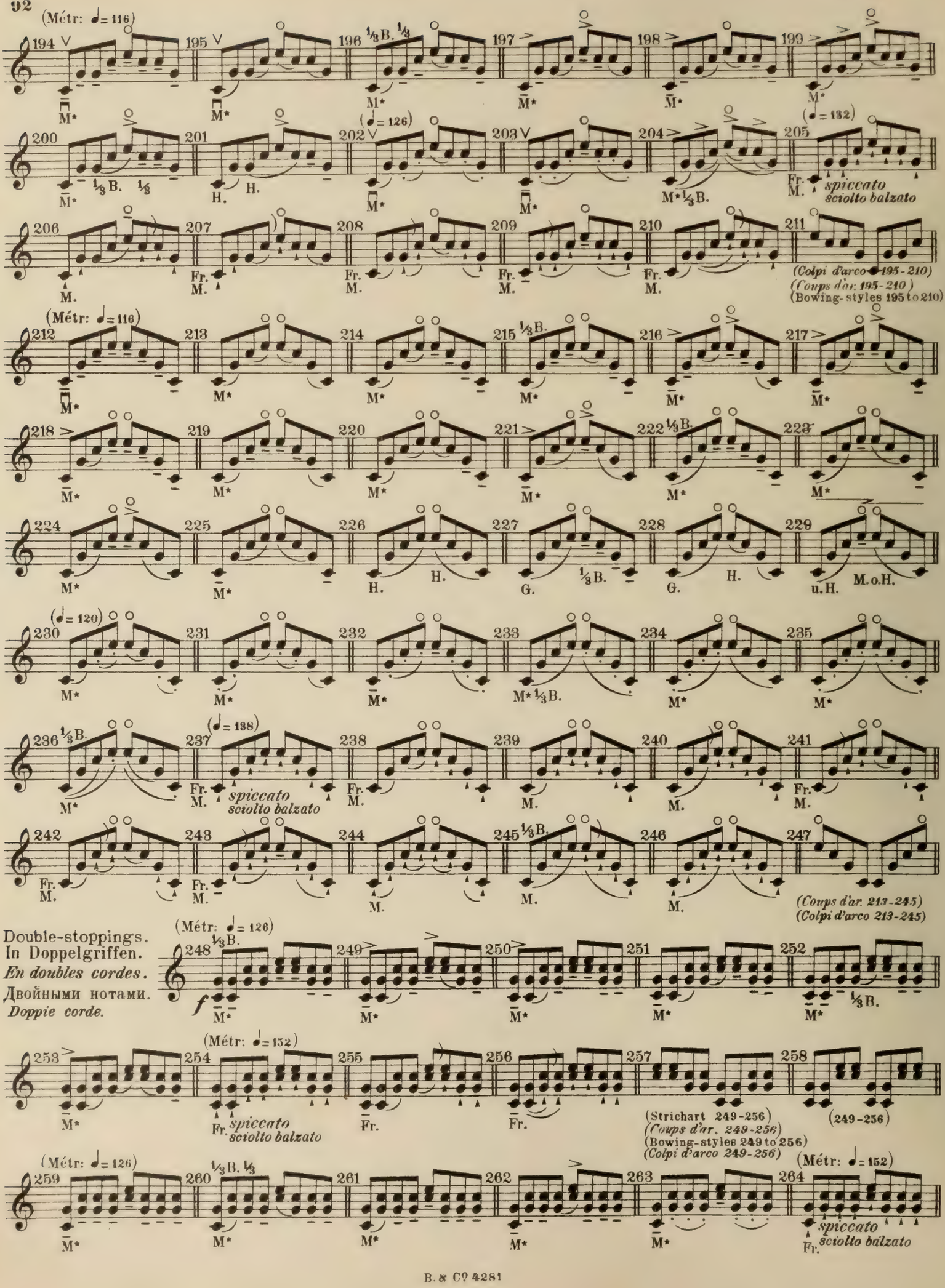
*) *Studiare i colpi d'arco indicati da* M* *col mezzo dell'arco, sulla punta e sul tallone.*

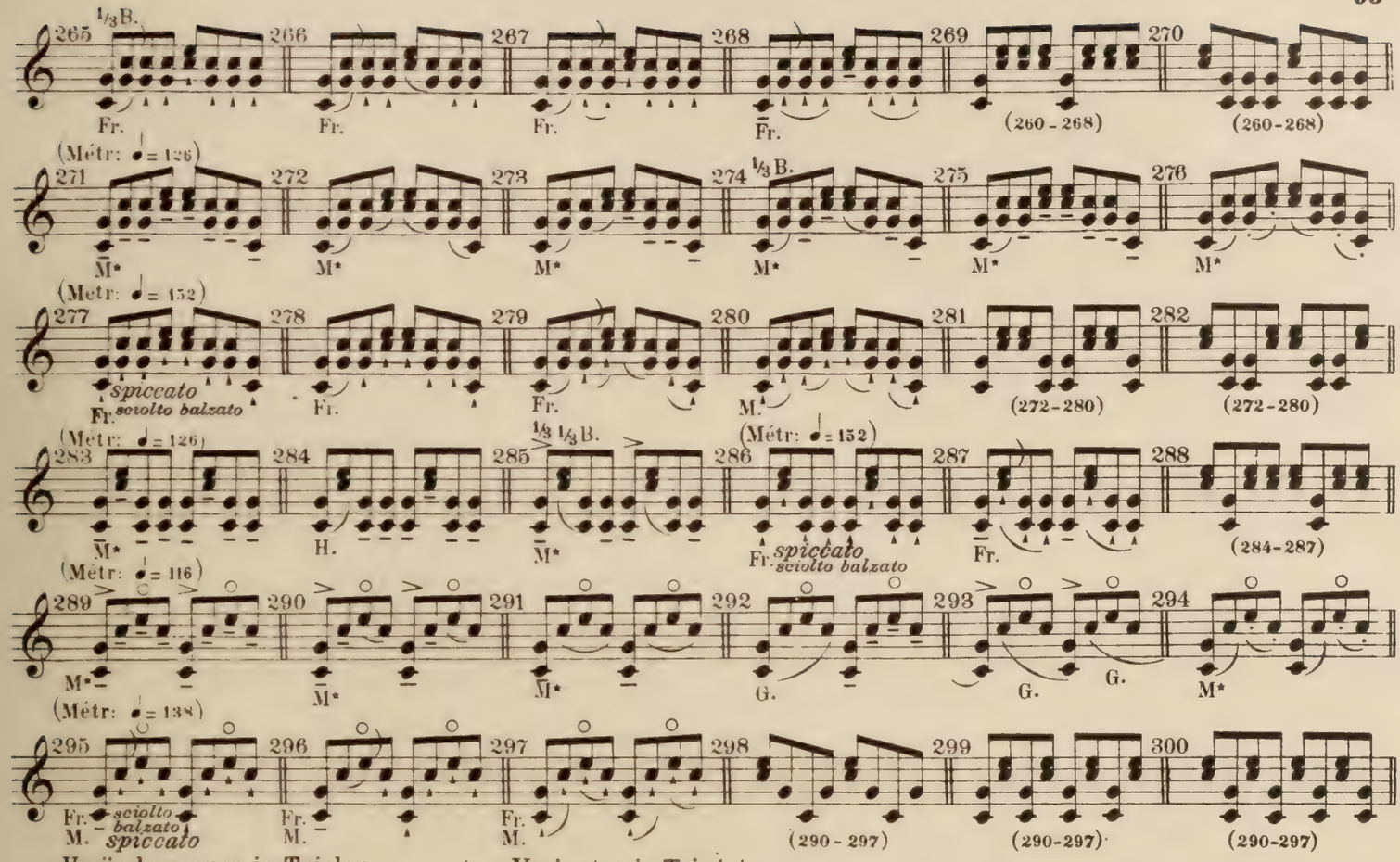
Practice the variantes marked M* at middle, tip and frog.

*) *On travaillera les coups d'archet marqués de* M* *du milieu, de la pointe et du talon.*

) Упражненія, обозначенныя M играть серединою, концомъ и у колодочки.


119 120 121 122 123 124 125
G.
126 127 128 129 130 131 132
133 134 135 136 137 138
139 140 141 142 143 144 145
146 147 148 149 150 151 152
Bowing-styles.
Stricharten.
Coups d'archet.
Разныя движенія.
Colpi d'arco.
(Métr: ♩=116)
153 154 155 156 157
f
M* 1/3B.
M*
158 159 160 161 162 163
G.
164 (♩=120) 165 166 167 168 169 (♩=132)
spiccato
sciolto balzato
Fr. (f)
M. (p)
170 17 172 173 174 175
Fr. M.
M. Fr.
(Colpi d'arco 154-174)
(Strichart 154-174)
(Coups d'ar. 154-174)
(Движенія 154-174)
(Bowing-styles. 154 to 174)
(Métr: ♩=116)
176 177 1/3B. 1/3 178 179 180 181
182 1/3B. 1/3 183 184 (♩=126) 185 186 (♩=132) 187
spiccato
sciolto balzato
188 189 190 191 192 193
(Coups d'ar. 177-192)
(Bowing-styles 177 to 192)
(Colpi d'arco 177-192)

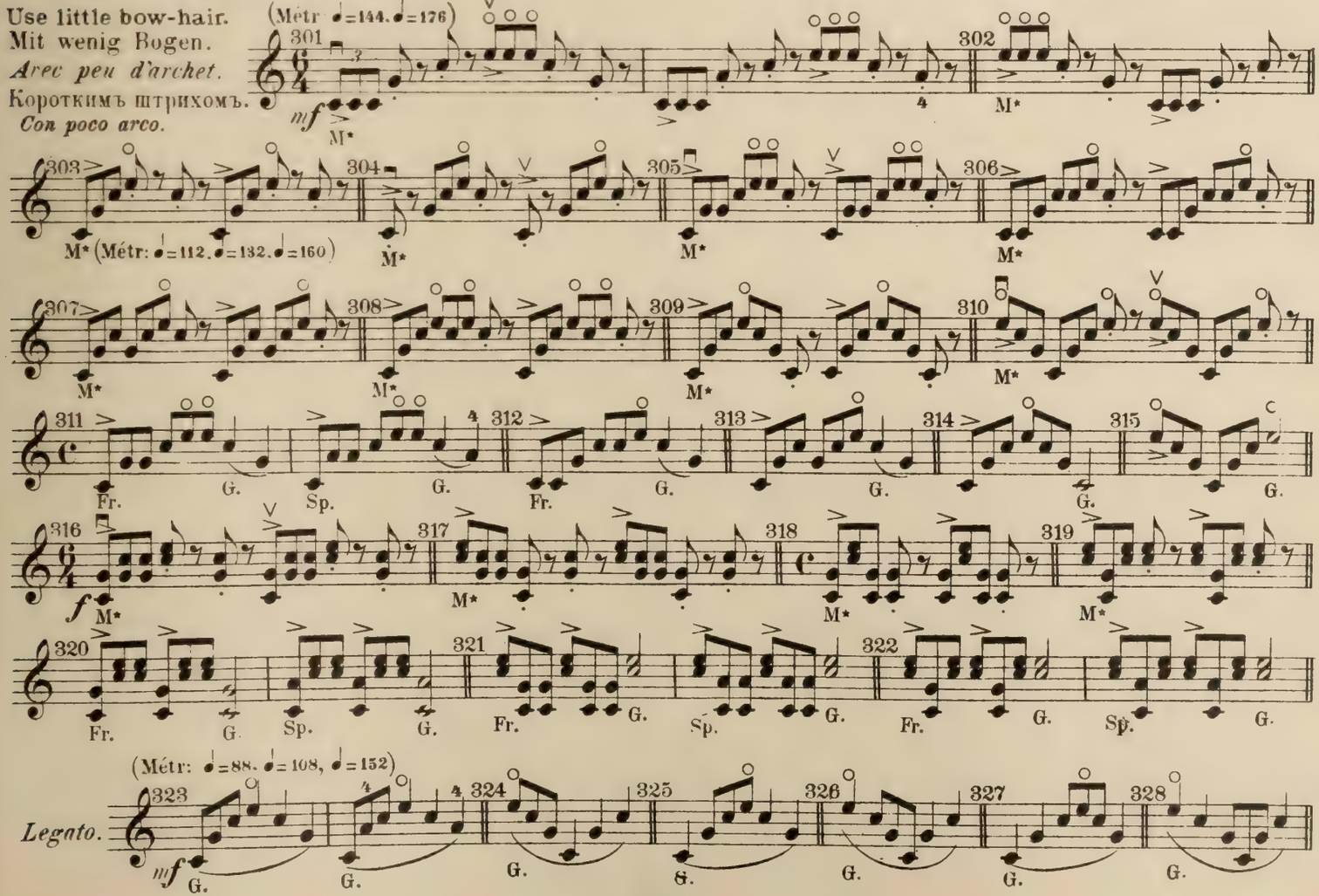

(Métr: ♩= 116)
194 195 196 197 198 199
⅓B. ⅓
(♩= 126)
200 201 202 203 204 205
(♩= 132)
spiccato
sciolto balzato
206 207 208 209 210 211
(Colpi d'arco 195-210)
(Coups d'ar. 195-210)
(Bowing-styles 195 to 210)
(Métr: ♩= 116)
212 213 214 215 216 217
218 219 220 221 222 223
224 225 226 227 228 229
H. H. G. G. H. M.o.H. u.H.
(♩= 120)
230 231 232 233 234 235
M* ⅓B.
236 237 238 239 240 241
(♩= 138)
spiccato
sciolto balzato
242 243 244 245 246 247
(Coups d'ar. 213-245)
(Colpi d'arco 213-245)
Double-stoppings.
In Doppelgriffen.
En doubles cordes.
Двойными нотами.
Doppie corde.
(Métr: ♩= 126)
248 249 250 251 252
253 254 255 256 257 258
(Métr: ♩= 132)
spiccato
sciolto balzato
(Strichart 249-256)
(Coups d'ar. 249-256)
(Bowing-styles 249 to 256)
(Colpi d'arco 249-256)
(249-256)
(Métr: ♩= 126)
259 260 261 262 263 264
(Métr: ♩= 152)
spiccato
sciolto balzato

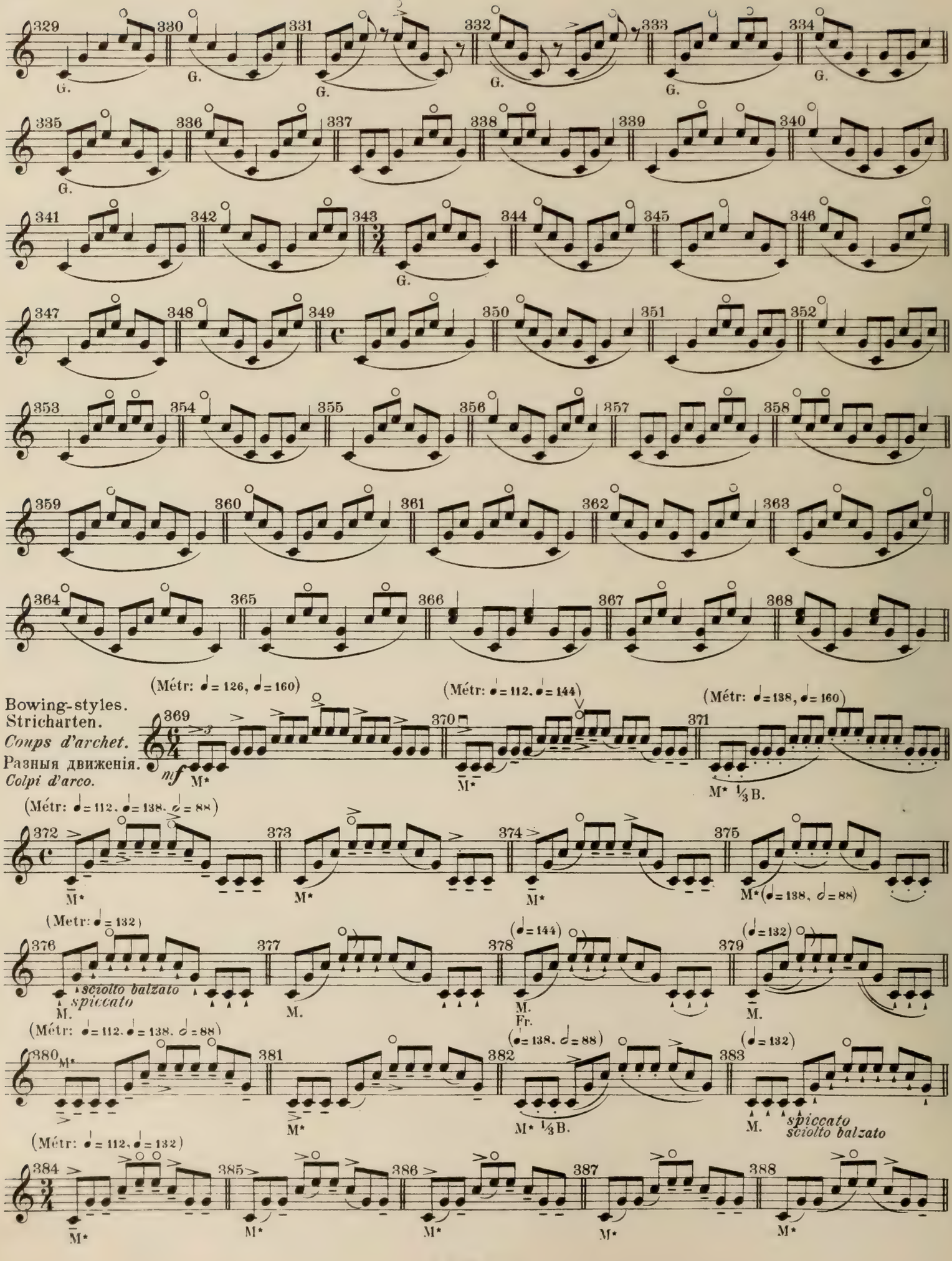


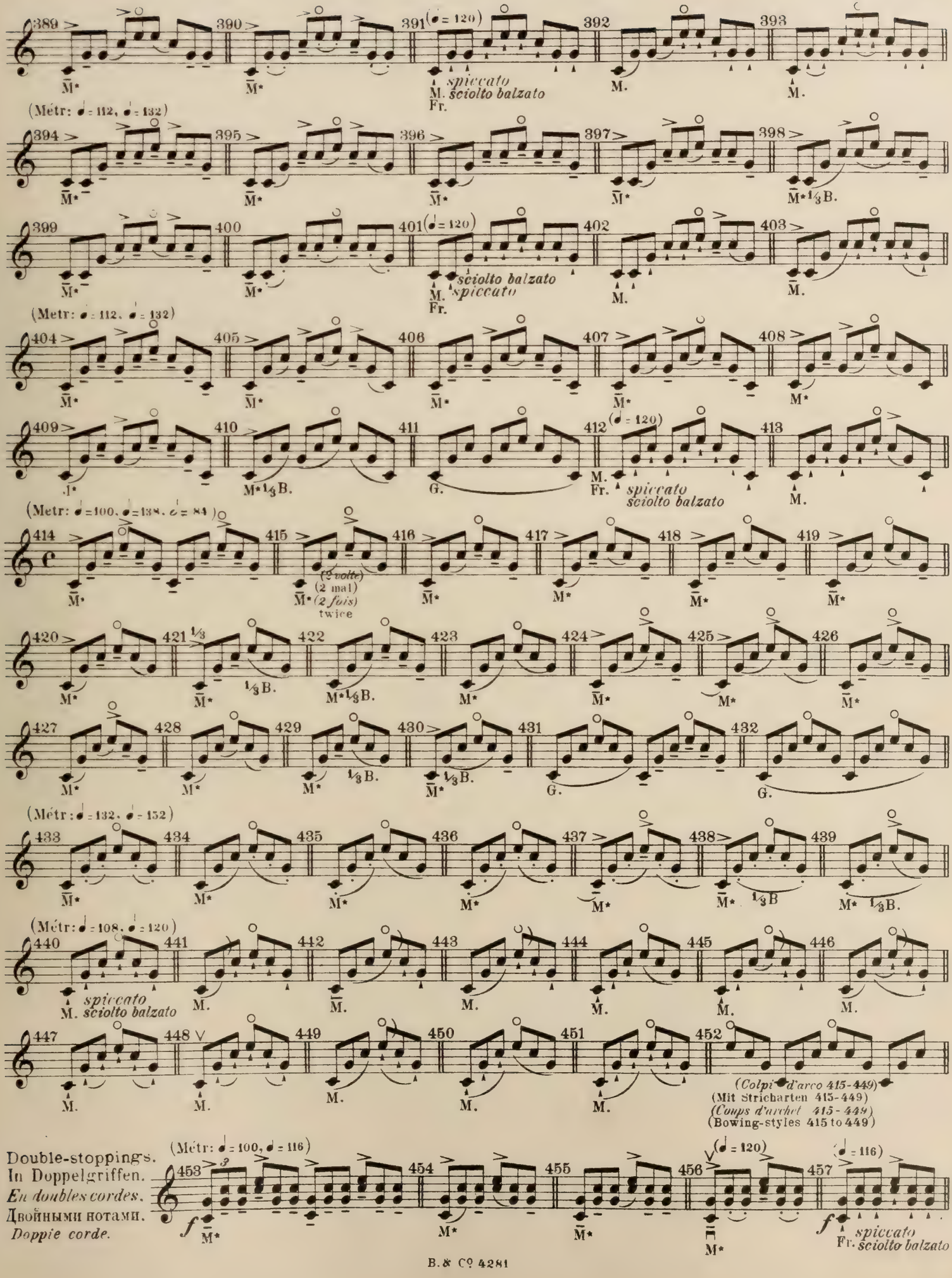
Veränderungen in Triolen. | Variantes in Triplets. | Измѣненія тріолями.

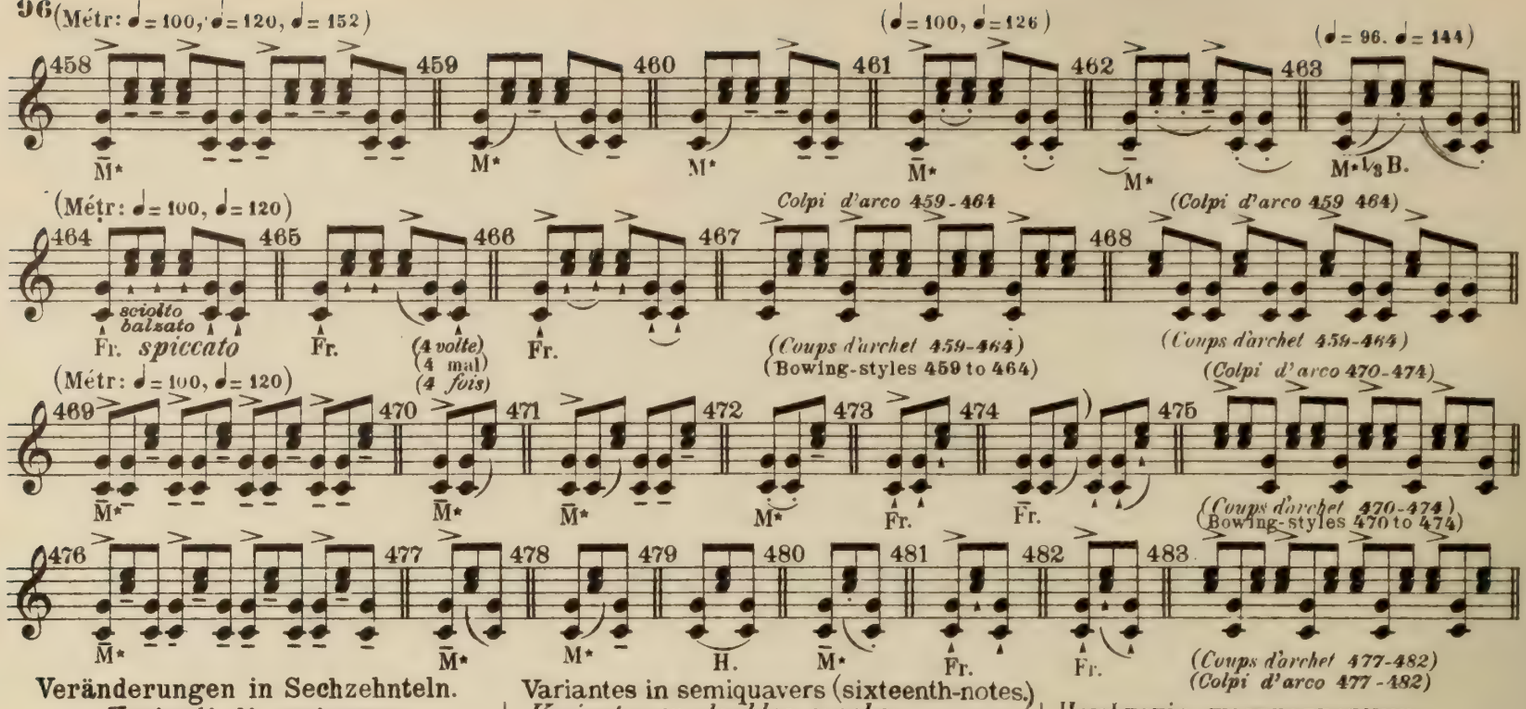
Varianti di terzine. | *Variantes en triolets.*

Use little bow-hair.
Mit wenig Bogen.
Avec peu d'archet.
Короткимъ штрихомъ.
Con poco arco.



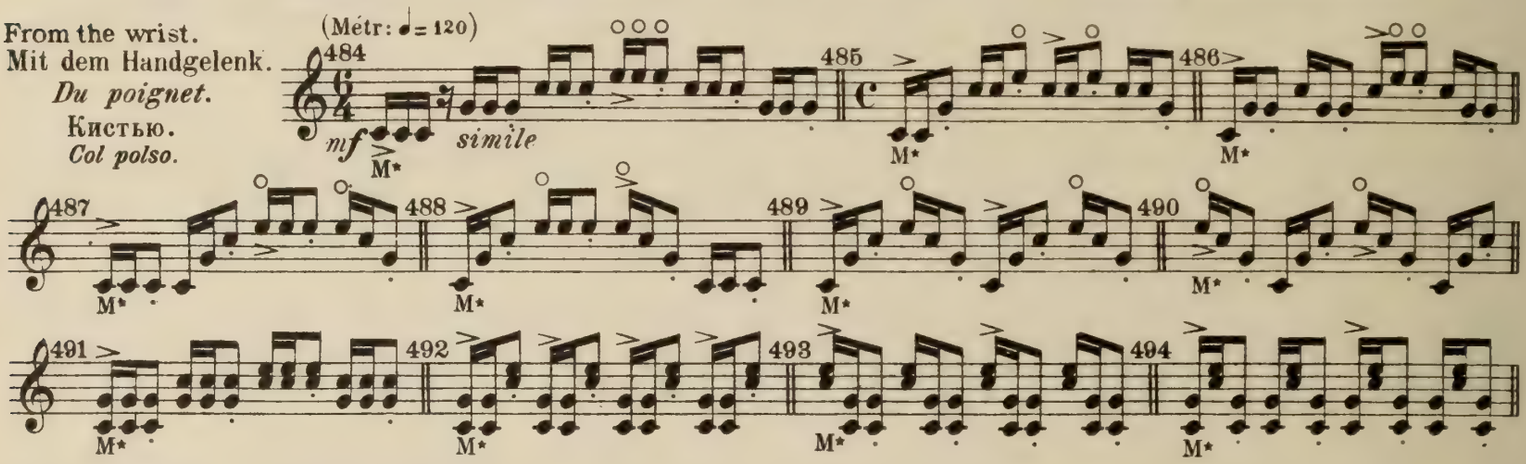

329 330 331 332 333 334
G.
335 336 337 338 339 340
G.
341 342 343 344 345 346
G.
347 348 349 350 351 352
353 354 355 356 357 358
359 360 361 362 363
364 365 366 367 368
(Métr: ♩ = 126, ♩ = 160)
Bowing-styles.
Stricharten.
Coups d'archet.
Разныя движенія.
Colpi d'arco.
369 370 371
nif M*
(Métr: ♩ = 112, ♩ = 144)
M*
(Métr: ♩ = 138, ♩ = 160)
M* 1/3 B.
(Métr: ♩ = 112, ♩ = 138, 𝅗𝅥 = 88)
372 373 374 375
M* M* M* M* (♩ = 138, 𝅗𝅥 = 88)
(Metr: ♩ = 132)
376 377 378 379
sciolto balzato
spiccato
M. M. M. Fr. M.
(♩ = 144)
(♩ = 132)
(Métr: ♩ = 112, ♩ = 138, 𝅗𝅥 = 88)
380 381 382 383
M* M* M* 1/3 B.
(♩ = 138, 𝅗𝅥 = 88)
(♩ = 132)
M. spiccato sciolto balzato
(Métr: ♩ = 112, ♩ = 132)
384 385 386 387 388
M* M* M* M* M*


(Métr: ♩ = 112, ♩ = 132)
(Metr: ♩ = 112, ♩ = 132)
(Metr: ♩ = 100, ♩ = 138, 𝅗𝅥 = 84)
(Métr: ♩ = 132, ♩ = 152)
(Métr: ♩ = 108, ♩ = 120)
(Métr: ♩ = 100, ♩ = 116)
spiccato
sciolto balzato
(2 volte)
(2 mal)
(2 fois)
twice
(Colpi d'arco 415-449)
(Mit Stricharten 415-449)
(Coups d'archet 415-449)
(Bowing-styles 415 to 449)
Double-stoppings.
In Doppelgriffen.
En doubles cordes.
Двойными нотами.
Doppie corde.

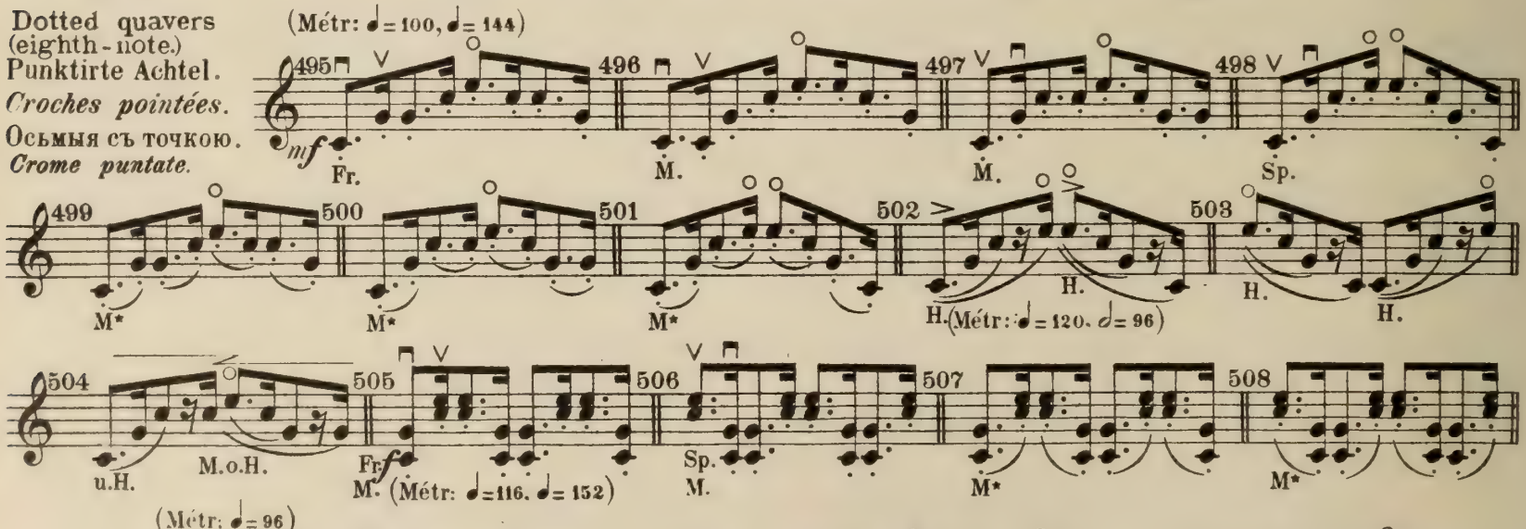


Veränderungen in Sechzehnteln. | **Variantes in semiquavers (sixteenth-notes).** | **Измѣненія шестнадцатыми.**
Varianti di semicrome. | ***Variantes en doubles croches.***

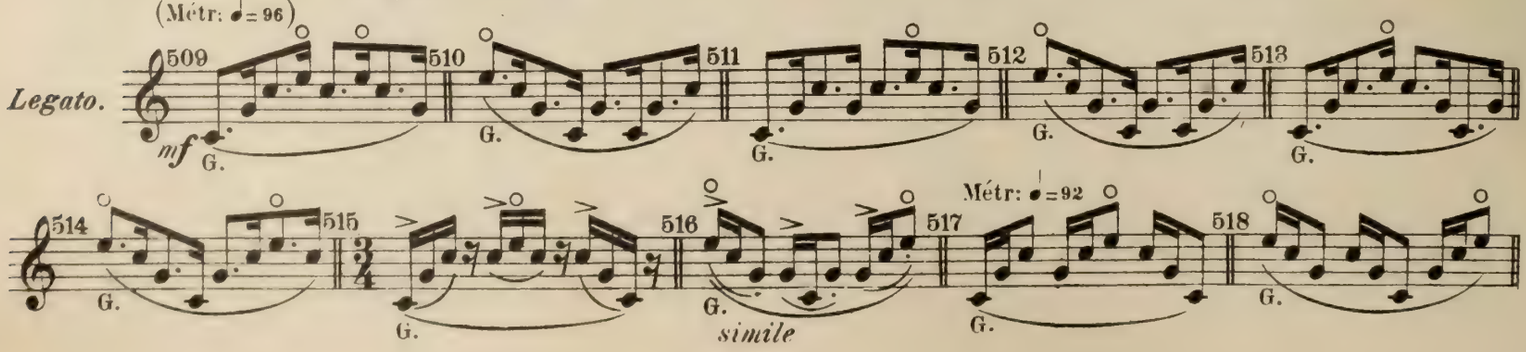
From the wrist.
Mit dem Handgelenk.
Du poignet.
Кистью.
Col polso.

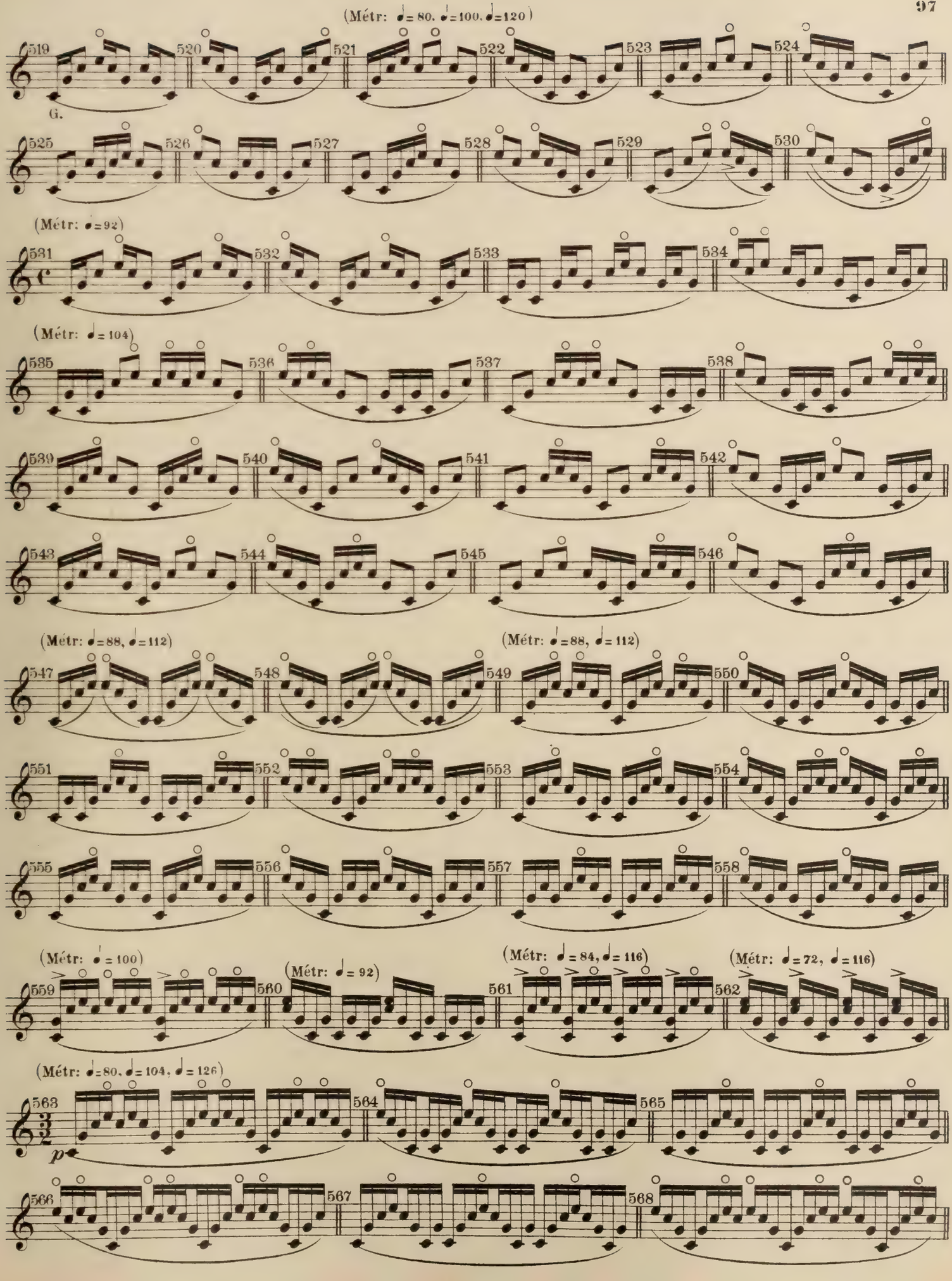


Dotted quavers (eighth-note.)
Punktirte Achtel.
Croches pointées.
Осьмыя съ точкою.
Crome puntate.

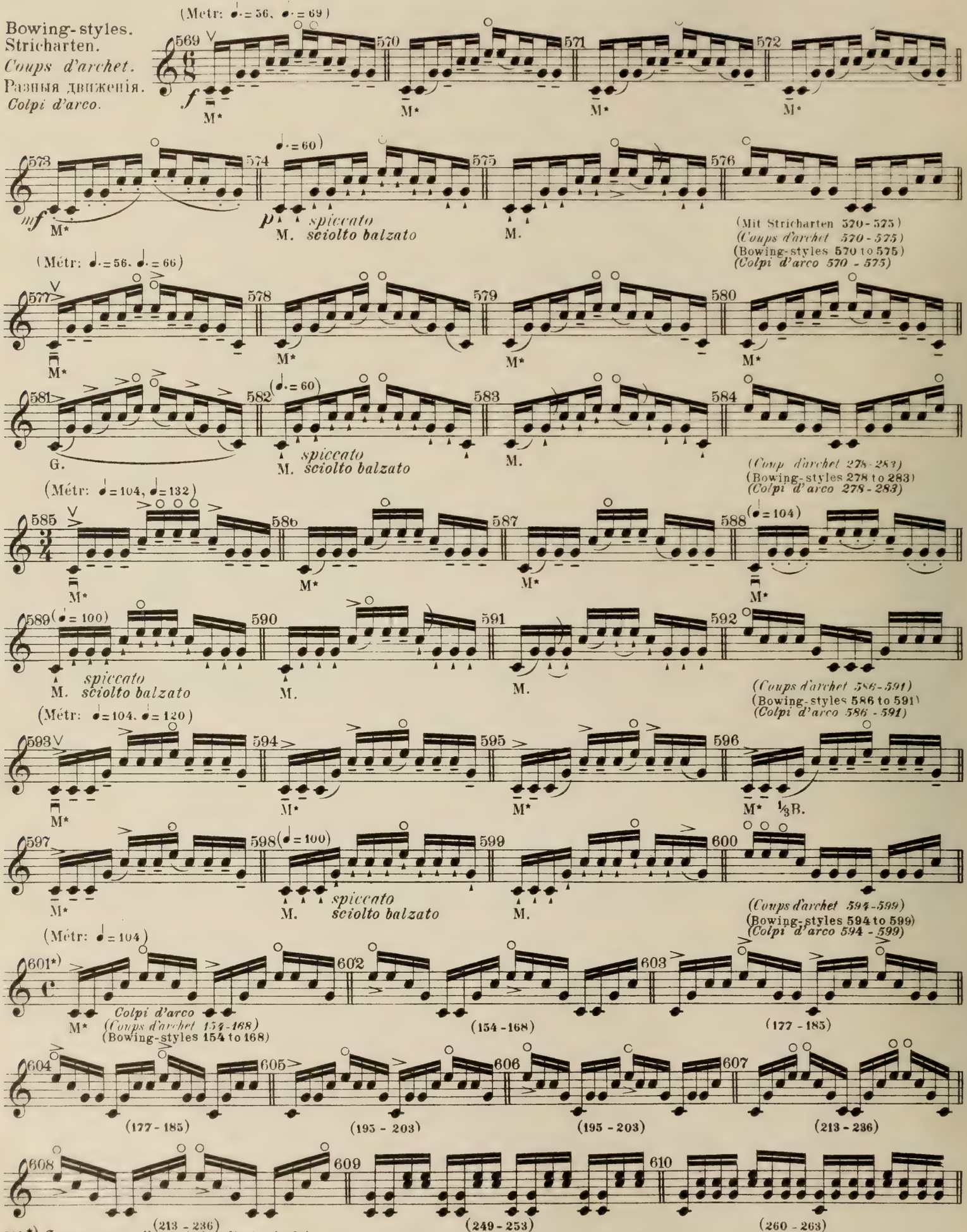


Legato.




(Métr: ♩= 80, ♩=100, ♩=120)
519
520
521
522
523
524
G.
525
526
527
528
529
530
(Métr: ♩=92)
531
532
533
534
(Métr: ♩= 104)
535
536
537
538
539
540
541
542
543
544
545
546
(Métr: ♩=88, ♩=112)
547
548
549
(Métr: ♩=88, ♩=112)
550
551
552
553
554
555
556
557
558
(Métr: ♩= 100)
559
560
(Métr: ♩= 92)
(Métr: ♩= 84, ♩= 116)
561
562
(Métr: ♩= 72, ♩= 116)
(Métr: ♩=80, ♩=104, ♩= 126)
563
p
564
565
566
567
568

Bowing-styles.
Stricharten.
Coups d'archet.
Разныя движенія.
Colpi d'arco.



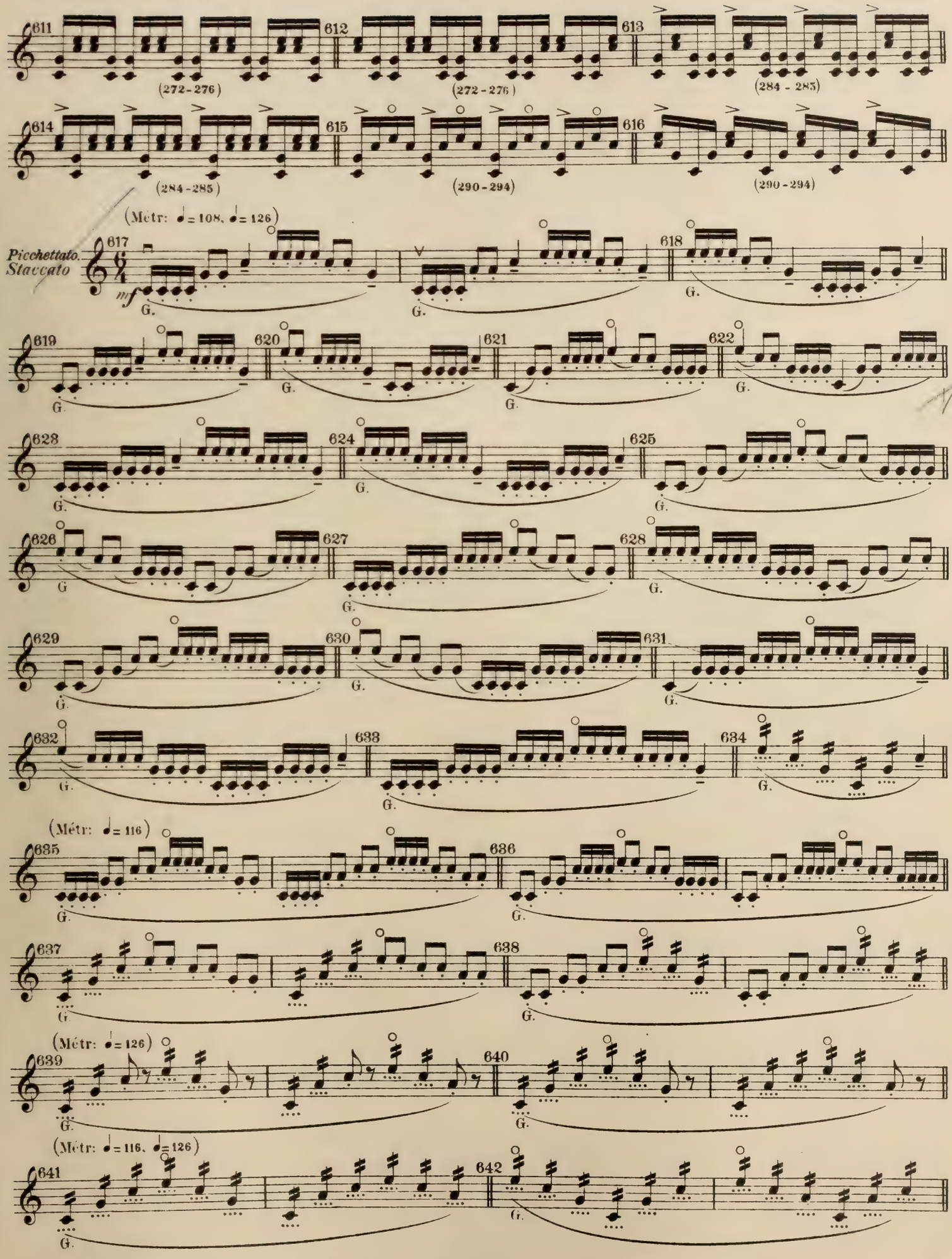
601*) *Con meno arco di quanto è indicato ai colpi d'arco 154-168*

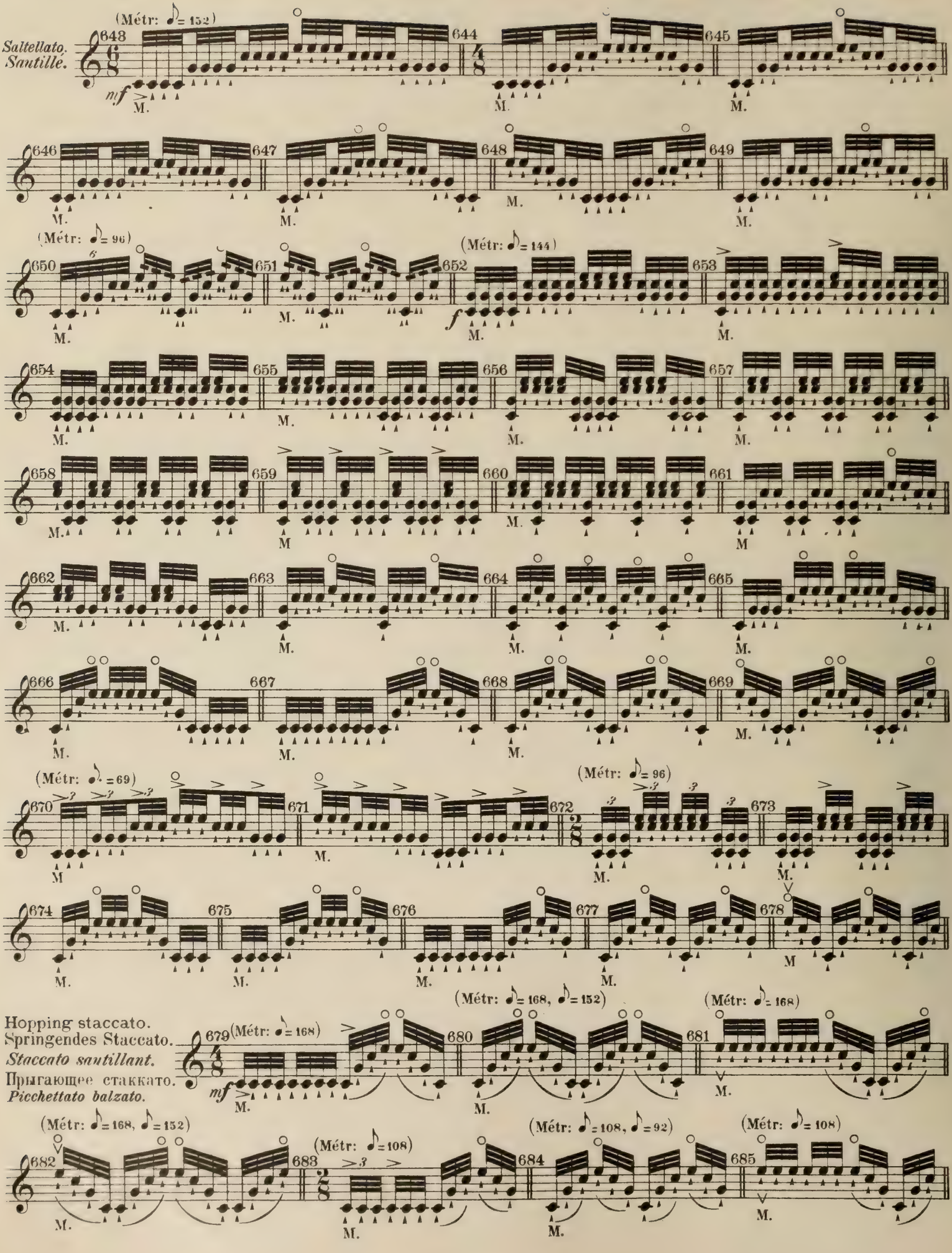
601*) Mit weniger Bogen, als bei Stricharten 154/168 angegeben ist.

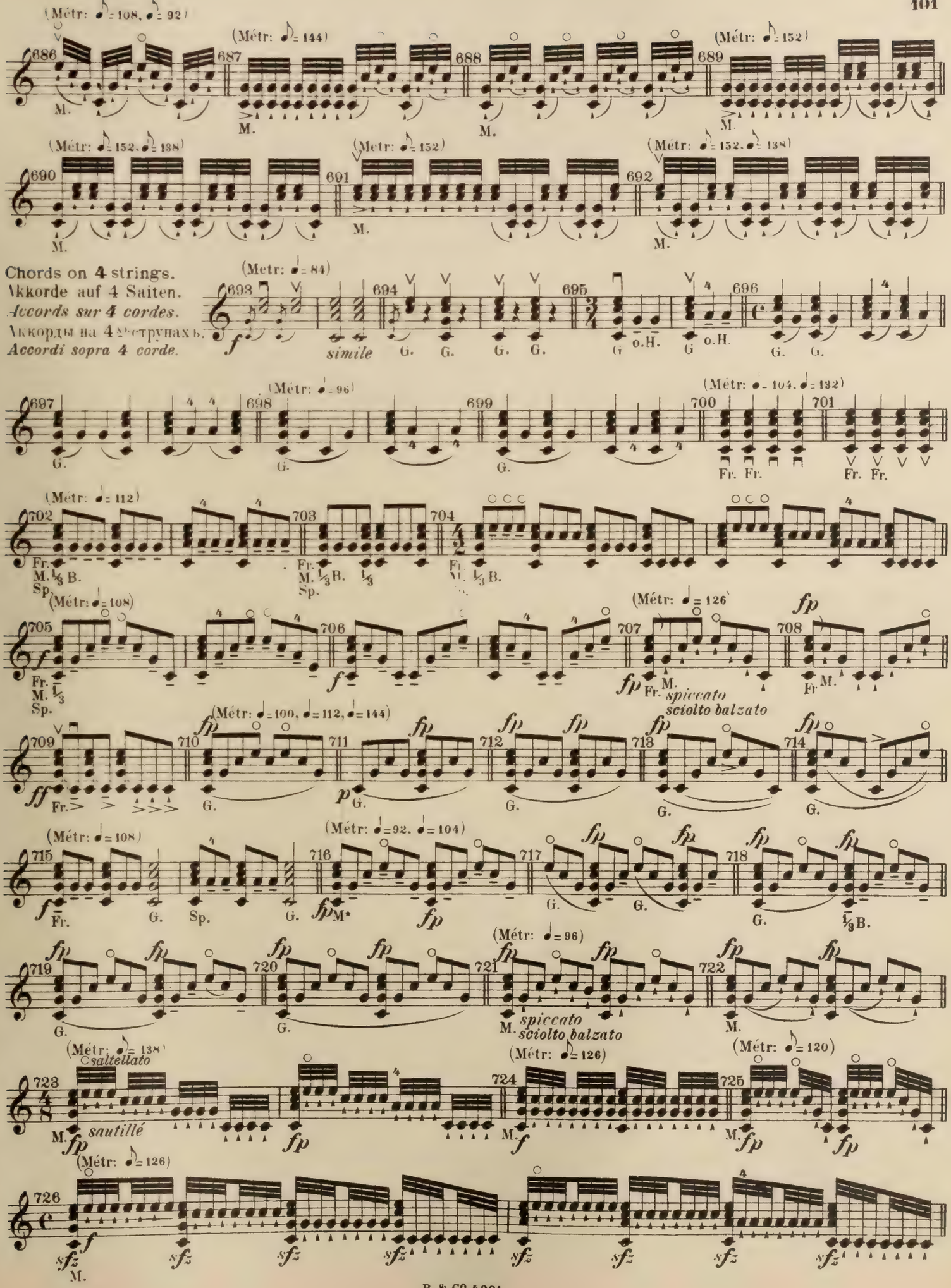
601*) Use less bow-hair than for bowing-styles 154 to 168.

601*) *Avec moins d'archet, qu'il n'est indiqué aux coups d'archet 154-168.*

601*) Меньше смычка, чѣмъ назначено въ движеніяхъ смычка 154-168.


611
612
613
(272-276)
(272-276)
(284-285)
614
615
616
(284-285)
(290-294)
(290-294)
(Métr: ♩= 108, ♩= 126)
Picchettato.
Staccato
mf
617
618
619
620
621
622
623
624
625
626
627
628
629
630
631
632
633
634
(Métr: ♩= 116)
635
636
637
638
(Métr: ♩= 126)
639
640
(Métr: ♩= 116, ♩= 126)
641
642
G.


Saltellato.
Sautillé.
(Métr: ♪= 152)
mf
(Métr: ♪= 96)
(Métr: ♪= 144)
f
(Métr: ♩.= 69)
(Métr: ♪= 96)
Hopping staccato.
Springendes Staccato.
Staccato sautillant.
Прыгающее стаккато.
Picchettato balzato.
(Métr: ♪= 168)
(Métr: ♪= 168, ♪= 152)
(Métr: ♪= 108)
(Métr: ♪= 108, ♪= 92)


(Métr: ♪= 108, ♩= 92)
686
687
(Métr: ♪= 144)
688
689
(Métr: ♪= 152)
M.
(Métr: ♪= 152, ♩= 138)
690
691
(Metr: ♪= 152)
692
(Métr: ♪= 152, ♩= 138)
Chords on 4 strings.
Akkorde auf 4 Saiten.
Accords sur 4 cordes.
Аккорды на 4 струнах.
Accordi sopra 4 corde.
(Metr: ♩= 84)
693
694
695
696
simile
G.
o.H.
697
698
(Métr: ♩= 96)
699
700
(Métr: ♩= 104, ♩= 132)
701
Fr.
(Métr: ♩= 112)
702
703
704
M.
⅓ B.
Sp.
(Métr: ♩= 108)
705
706
707
(Métr: ♩= 126)
708
fp
spiccato
sciolto balzato
(Métr: ♩= 100, ♩= 112, ♩= 144)
709
710
711
712
713
714
ff
p
(Métr: ♩= 108)
715
716
(Métr: ♩= 92, ♩= 104)
717
718
719
720
721
(Métr: ♩= 96)
722
(Métr: ♪= 138)
saltellato
723
sautillé
724
(Métr: ♩= 126)
(Métr: ♪= 120)
725
(Métr: ♩= 126)
726
sfz

EDITION BOSWORTH

VIOLIN ALBUMS MIT WITH AVEC PIANO

Vieuxtemps-Album Bd. I.

Nr. 1. Op. 8 Nr. 2. **Innocense.**
Nr. 2. Op. 40 Nr. 1. **Romance.**
Nr. 3. Op. 40 Nr. 2. **Regrets.**
Nr. 4. Op. 8 Nr. 1. **Hilarité.**
Nr. 5. Op. 8 Nr. 4. **Air Savoyard.**
Nr. 6. Op. 7 Nr. 1. **Chant d'Amour.**
Nr. 7. Op. 7 Nr. 2. **Souvenir.**
Nr. 8. Op. 31. **Adagio religioso.**
Nr. 9. Op. 6. **Air Varié.**

Mk. 1.50

Vieuxtemps-Album Bd. II.

Nr. 1. Op. 30. **Elegie.**
Nr. 2. Op. 22 Nr. 3. **Rêverie.**
Nr. 3. Op. 22 Nr. 1. **Morceaux brillant de Salon.**
Nr. 4. Op. 8 Nr. 3. **Barcarole.**
Nr. 5. Op. 22 Nr. 2. **Air varié.**

Mk. 1.50

Vieuxtemps-Album Bd. III.

Nr. 1. Op. 11. **Fantasie-Caprice.**
Nr. 2. Op. 35. **Fantasie apassionata.**
Nr. 3. Op. 38. **Ballade et Polonaise.**

Mk. 2.—

Wieniawski-Album Bd. I.

Nr. 1. Op. 16 Nr. 2. **Chanson polonaise.**
Nr. 2. Op. 19 Nr. 1. **Obertass.**
Nr. 3. Op. 19 Nr. 3. **Dudziarz.**
Nr. 4. **Kujawiak.**
Nr. 5. Op. 17. **Legende.**
Nr. 6. Op. posth. **Fantasie crientale.**
Nr. 7. Op. 23. **Gigue.**
Nr. 8. **Romanze aus D moll-Konzert.**
Nr. 9. **Souvenir de Posen.**

Mk. 1.50

Wieniawski-Album Bd. II.

Nr. 1. Op. 5. **Adagio élégiaque.**
Nr. 2. Op. 9. **Romance sans paroles et Rondo élégant.**
Nr. 3. Op. 12 Nr. 1. **Sielanka.**
Nr. 4. Op. 16. **Scherzo. Tarantelle.**
Nr. 5. Op. 4. **Polonaise de Concert.**
Nr. 6. Op. 6. **Souvenir de Moscou.** Airs Russes.

Mk. 1.50

Repertoire-Album Bd. I.

Nr. 1. **Rieding, Schlummerlied.**
Nr. 2. **Mendelssohn, L., Bauerntanz.**
Nr. 3. **Ellerton, Canzonetta.**
Nr. 4. **Jenkinson, La Fontaine.**
Nr. 5. **Rieding, Rondo.**
Nr. 6. **Ellerton, Air de Ballet.**

Sehr leicht, in erster Lage ausführbar.

Mk. 1.50

Hubay-Album Bd. I.

Nr. 1. Op. 10 Nr. 1. **Arioso.**
Nr. 2. Op. 58 Nr. 2. **Tendres Paroles.**
Nr. 3. Op. 49 Nr. 6. **Vision.**
Nr. 4. Op. 49 Nr. 10. **Tourment.**
Nr. 5. Op. 49 Nr. 4. **Prière.**
Nr. 6. Op. 51 Nr. 3. **Bolero.**

Mk. 2.—

Drdla-Album.

Nr. 1. **Dialogue.**
Nr. 2. **Au Printemps.**
Nr. 3. **Träumerei.**
Nr. 4. **Melodie.**
Nr. 5. **Serenade.**

Jedes Stück ist eine Perle und von Dilettanten leicht zu spielen.

Sehr sorgfältig bezeichnet und erleichtert.

Mk. 2.— 2/— n

Morceaux-Choisis. Album moderne.

D'AMBROSIO, Aubade.
DRDLA, Deuxième Mazurka.
— Danse hongroise Nr. 6.
HUBAY, Souvenir.
RIEDING, Petite Ballade.
JENKINSON, Mazurka.
GOSSEC, Gavotte.
SITT, Romanesca.
WILHELMY, Albumblatt.
MAHLER, Serenata.
TELLIER, Plainte d'amour.
SQUIRE, Consolation.

Mk. 2.50 3/— n

Hauser, Lieder ohne Worte.

Band I.

Liebeslied.— Wiegenlied.— Schifferlied.— Die Launenhafte.— Abendlied. — Dorflied. — Die Sehnsucht. — Minnelied. — Frühlingserwachen.— Deutsches Volkslied.

Band II.

Sizilianisches Hirtenlied.— An die Heimat. Original Ungarischer.— Impromptu.— Scherzo.— Die Blume.— Der Traum — Das Fischermädchen.— Das Wiedersehen.

à Band Mk. 2.— 2/— n

Ouverturen-Album

von Rich. Hofmann.

Band I.

Boieldieu, Weiße Dame.
Herold, Zampa.
Mozart, Zauberflöte.
Weber, Freischütz.

Band II.

Boieldieu, Calif von Bagdad.
Nicolai, Lustige Weiber.
Mozart, Don Juan.
Weber, Jubel-Ouverture.

à Band Mk. 1.50

Morceaux Célèbres Bd. I.

(Sitt, Kross, Hofmann.)

HÄNDEL, Largo (Hymne).
SCHUMANN, Träumerei.
SCHUMANN, Schlummerlied.
CHOPIN, Nocturne Op. 9 Nr. 1.
BOCCHERINI, Menuett.
RUBINSTEIN, Melodie.
TSCHAIKOWSKY, Chant sans paroles.
LULLY, Menuett.
RAMEAU, Gavotte.
MENDELSSOHN, F., Auf Flügeln des Gesanges.
SCHYTTE, Berceuse.
PERGOLESE, Sicilienne.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. II.

(Sitt, Kross, Hofmann.)

MOZART, Ave verum.
DURANTE, Arie.
BACH, J. S., Air.
HAYDN, Serenade.
MENDELSSOHN, F., Lied ohne Worte. № 30. Frühlingslied.
SCHUBERT, Ave Maria.
SCHUMANN, Am Kamin.
PRUME, La Mélancolie.
MENDELSSOHN, F., Un Fragment.
TSCHAIKOWSKY, Canzonetta a. Violinkonzert.
COUPERIN-KROSS, Le Bavolet flottant.
TENAGLIA, Aria.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. III.

(Sitt, Kross, Hofmann.)

BACH, Air auf der G-Saite.
BEETHOVEN, Mondschein-Sonate, erster Satz.
SCHUMANN, Abendlied.
SCHUBERT, Moment mucial № 3.
PARADIES, Canzonetta.
STRADELLA, Kirchen-Arie.
CHOPIN, Trauermarsch.
BACH, La Complaisante.
MENDELSSOHN, Lied ohne Worte № 19.
TSCHAIKOWSKI, Chanson triste.
MOZART, Menuett.
HAYDN, Rondo alla Ongarese.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. IV.

(Sitt, Kross, Hofmann.)

BACH, Frühlings Erwachen.
LORTZING, Auch ich war ein Jüngling.
SCHUBERT, Ständchen: Leise flehen.
Webers letzter Gedanke.
Robin Adair.
LORTZING, Sonst spielt' ich.
WEBER, Lied der Meermädchen.
SCHUMANN, Wohlauf noch getrunken.
MENDELSSOHN, Hochzeitsmarsch.
MEYER-HELMUND, Chanson d'amour.
BUROW, Polnisches Lied.
CZIBULKA, Liebestraum nach dem Balle.

Mk. 2.— 2/— n

№ 1084.

Printed at Leipzig.

40 Variations faciles

pour le Violon

par

O. Ševčík

professeur de violon au Conservatoire à Vienne.

Op. 3.

Pr. M 2.— netto / 2/- net 3 frs. net.

Accompagnement de Piano M 4.50 netto / 4/6 net 6 frs. net.

Eigentum der Verleger.

Leipzig. BOSWORTH & Co. Brüssel.
Zürich. London W. 8, Heddon St. Regent St. Wien I. Wollzeile 39. New York.

Eigentum für Russland: Anna Ševčík.

Sole Agents for the United States of America: T. B. Harms Co. New York.

Publ.d by Bosworth & Co. Leipzig.

40 Variazioni

per Violino di **O. Sevčik.**

Op. 3.

Traduzione italiana di M. PÉLISSIER.

ABKÜRZUNGEN UND ZEICHEN:

G. Ganzer Bogen.
H. Halber Bogen.
u.H. Untere Hälfte.
o.H. Obere Hälfte.
Fr. Am Frosch des Bogens.
M. Mitte des Bogens.
Sp. Spitze des Bogens.
⊓ Herunterstrich.
∨ Hinaufstrich.
– Breit stossen.
· Abgestossen oder gehämmert.
' Geworfen (spiccato) oder springend.
) Bogen heben.

ABBREVIAZIONI E SEGNI:

G. *Tutto l'arco.*
H. *Metà dell'arco.*
u.H. *Metà inferiore dell'arco.*
o.H. *Metà superiore dell' arco.*
Fr. *Tallone.*
M. *Mezzo dell' arco.*
Sp. *Punta dell' arco.*
⊓ *In giù.*
∨ *In su.*
– *Staccato lungo*
· *Picchettato o martellato*
' *Sciolto balzato o saltellato*
) *Alzare l'arco.*

40 Variations

pour le Violon par **O. Sevčik.**

Op. 3.

ABBREVIATIONS AND SIGNS.

G. Whole bow-length.
H. Half bow-length.
a.H. Lower half bow-length.
o.H. Upper half bow-length.
Fr. Frog (nut, or heel) of the bow.
M. Bow-middle.
Sp. Tip of the bow.
⊓ Down-stroke.
∨ Up-stroke.
– Broad (detached) staccato.
· Hammered staccato (martellato).
' Jerked (ricochet) or hopping staccato
) Raise the bow.

ABRÉVIATIONS ET SIGNES.

G. *Tout l'archet.*
H. *Moitié d'archet.*
u.H. *Moitié inférieure.*
o.H. *Moitié supérieure.*
Fr. *Talon de l'archet.*
M. *Milieu de l'archet.*
Sp. *Pointe de l'archet.*
⊓ *Tirez.*
∨ *Poussez.*
– *Détaché large.*
· *Staccato ou martelé*
' *Jeté (spiccato) ou sautillé.*
) *Lever l'archet.*

40 Variations

for the Violin **O. Sevčik.**

Op. 3.

СОКРАЩЕНІЯ И ЗНАКИ:

G. Цѣлымъ смычкомъ.
H. Половиною смычка.
u.H. Нижнею половиною.
o.H. Верхнею половиною.
Fr. У колодочки.
M. Серединою смычка.
Sp. Концомъ смычка.
⊓ Смычкомъ внизъ.
∨ Смычкомъ вверхъ.
– Протяжнымъ штрихомъ.
· Отрывисто.
' Отскакивающимъ или прыгающимъ смычкомъ.
) Снять смычокъ.

Edited and translated by H. Brett.

Allegro. ♩ = 132.

Tema.

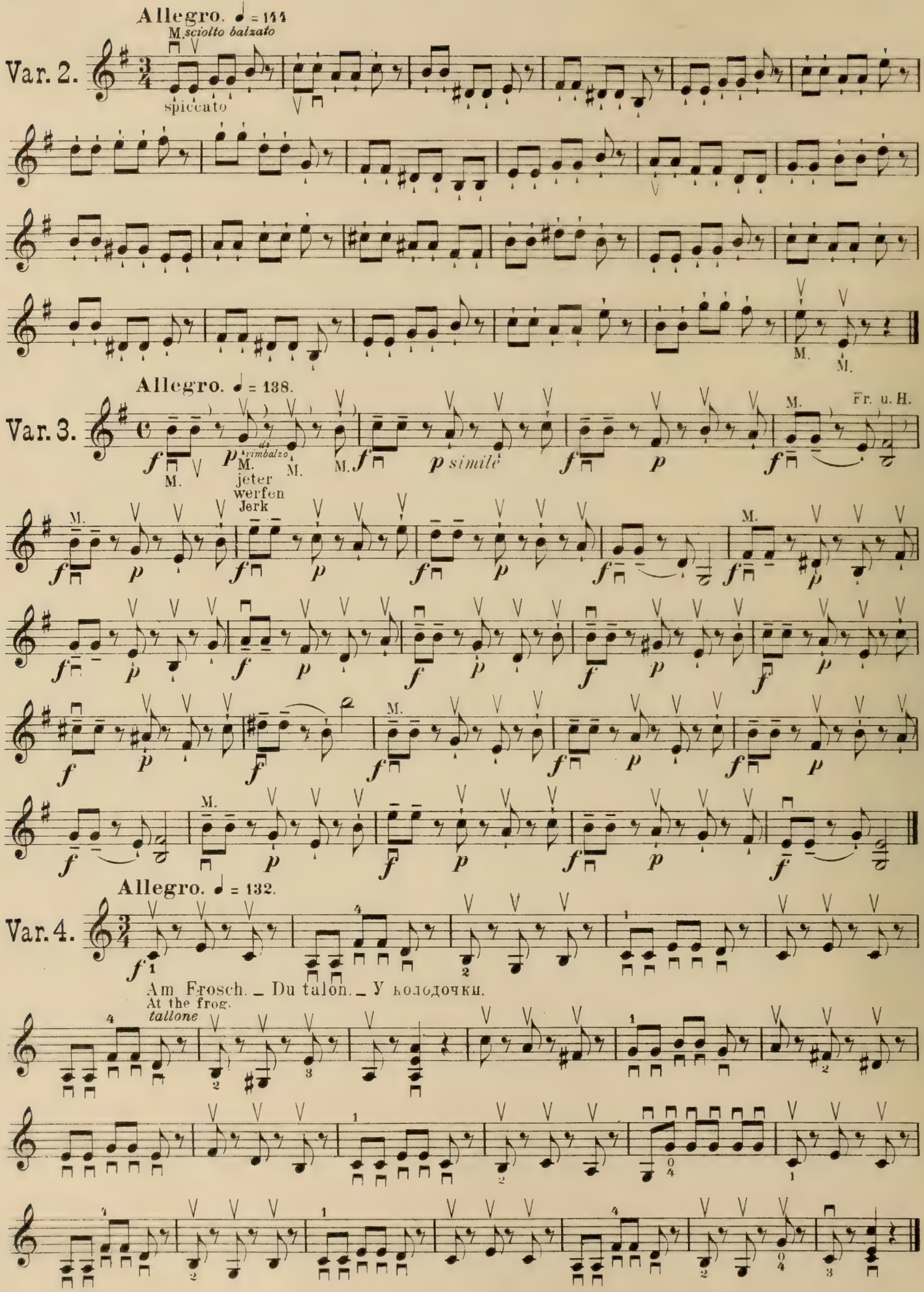
mf *p* *cres-* *cen-do-* *f* *p*

Allegro. ♩ = 116.

Var. 1.

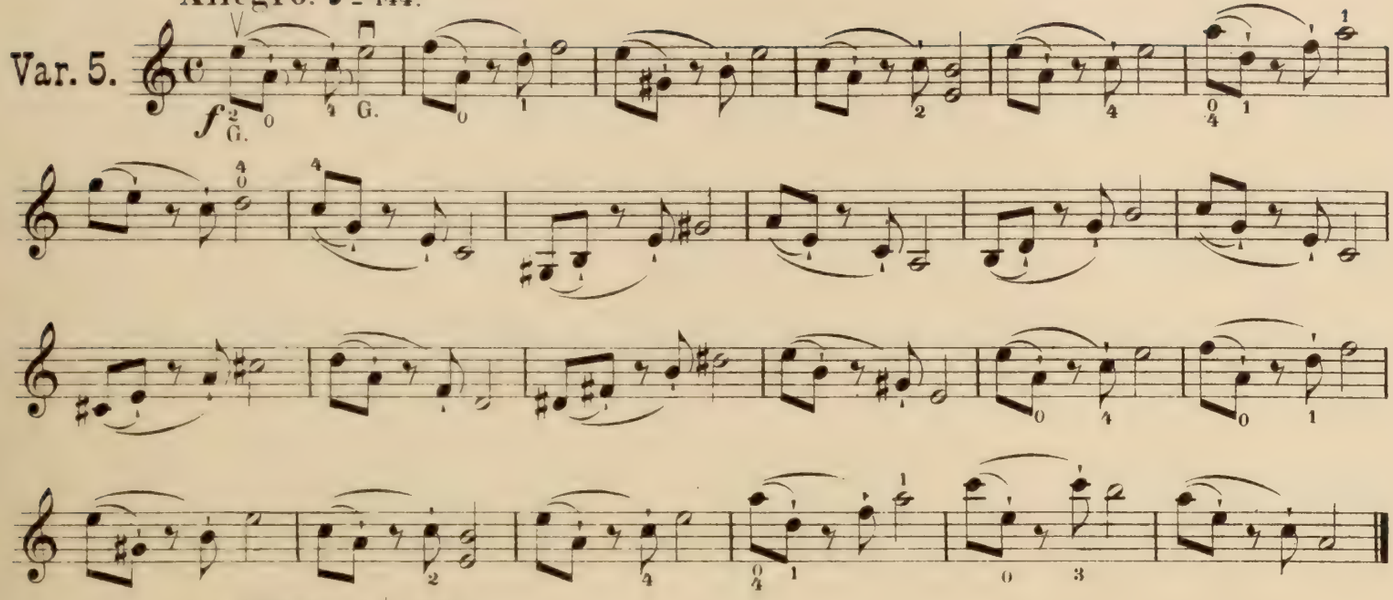
f Fr. *simile*

Copyright 1901 by Bosworth & Co


Allegro. ♩ = 144
M. sciolto balzato
Var. 2.
spiccato
M.
Allegro. ♩ = 138.
Var. 3.
M.
jeter
werfen
Jerk
Fr. u. H.
simile
Allegro. ♩ = 132.
Var. 4.
Am Frosch. – Du talon. – У колодочки.
At the frog.
tallone

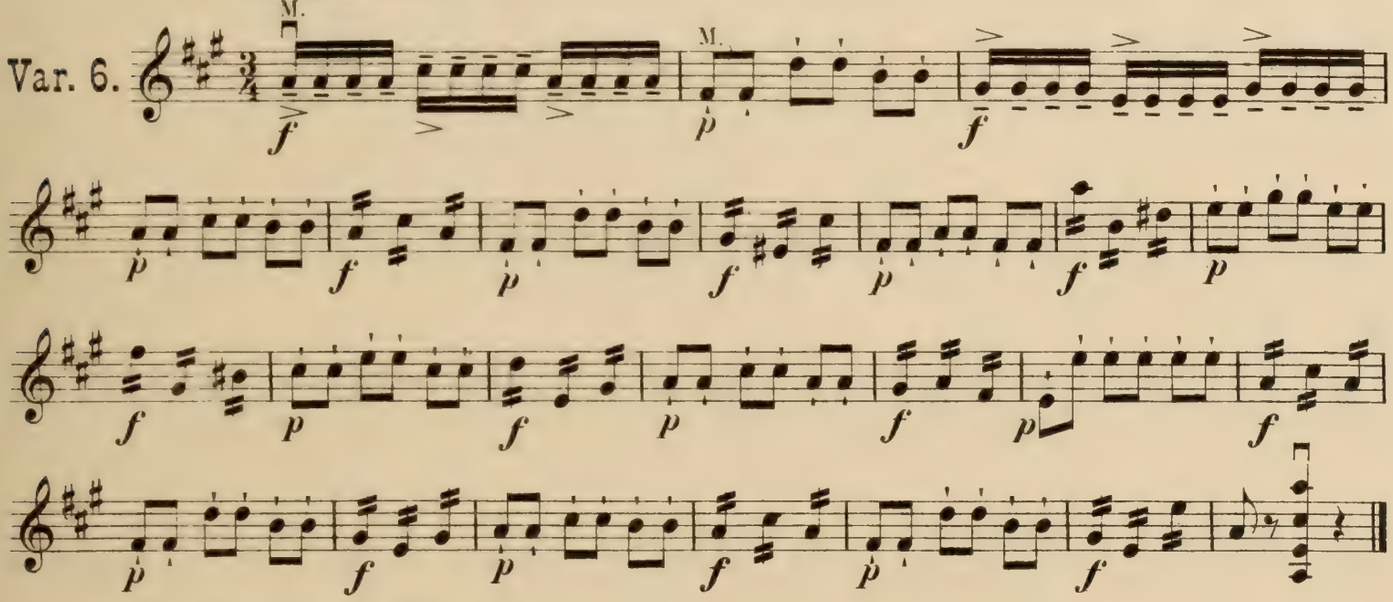
Allegro. ♩ = 144.

Var. 5.



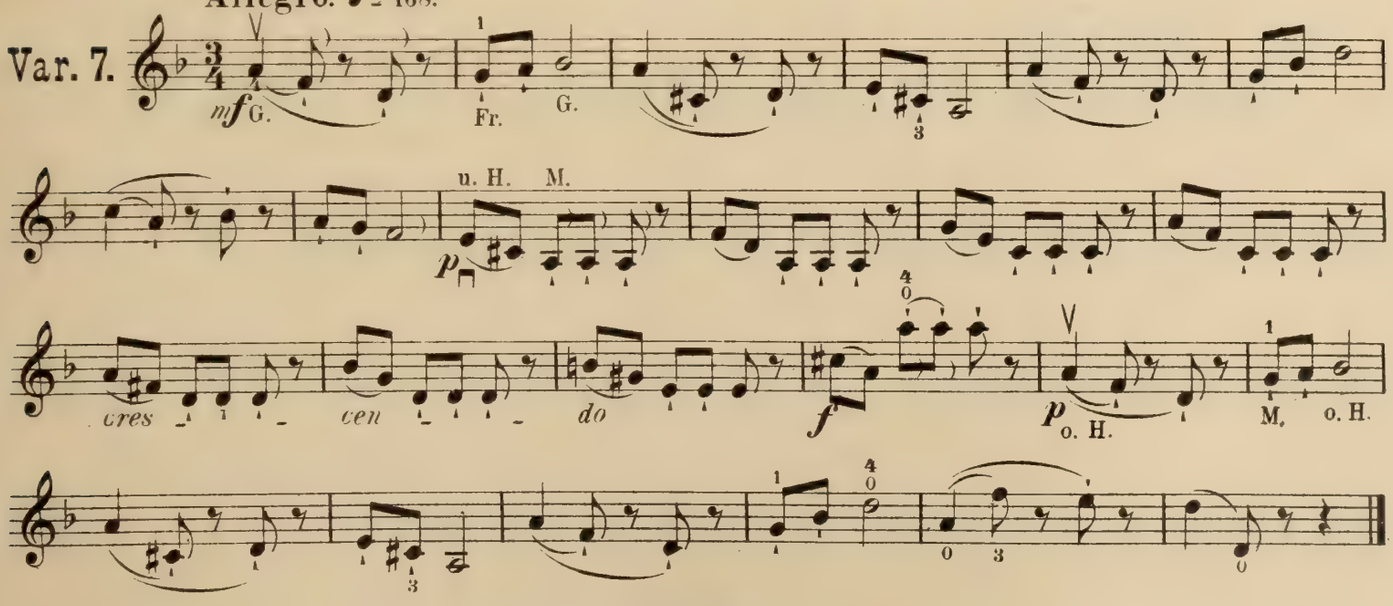
Allegro. ♩ = 132.

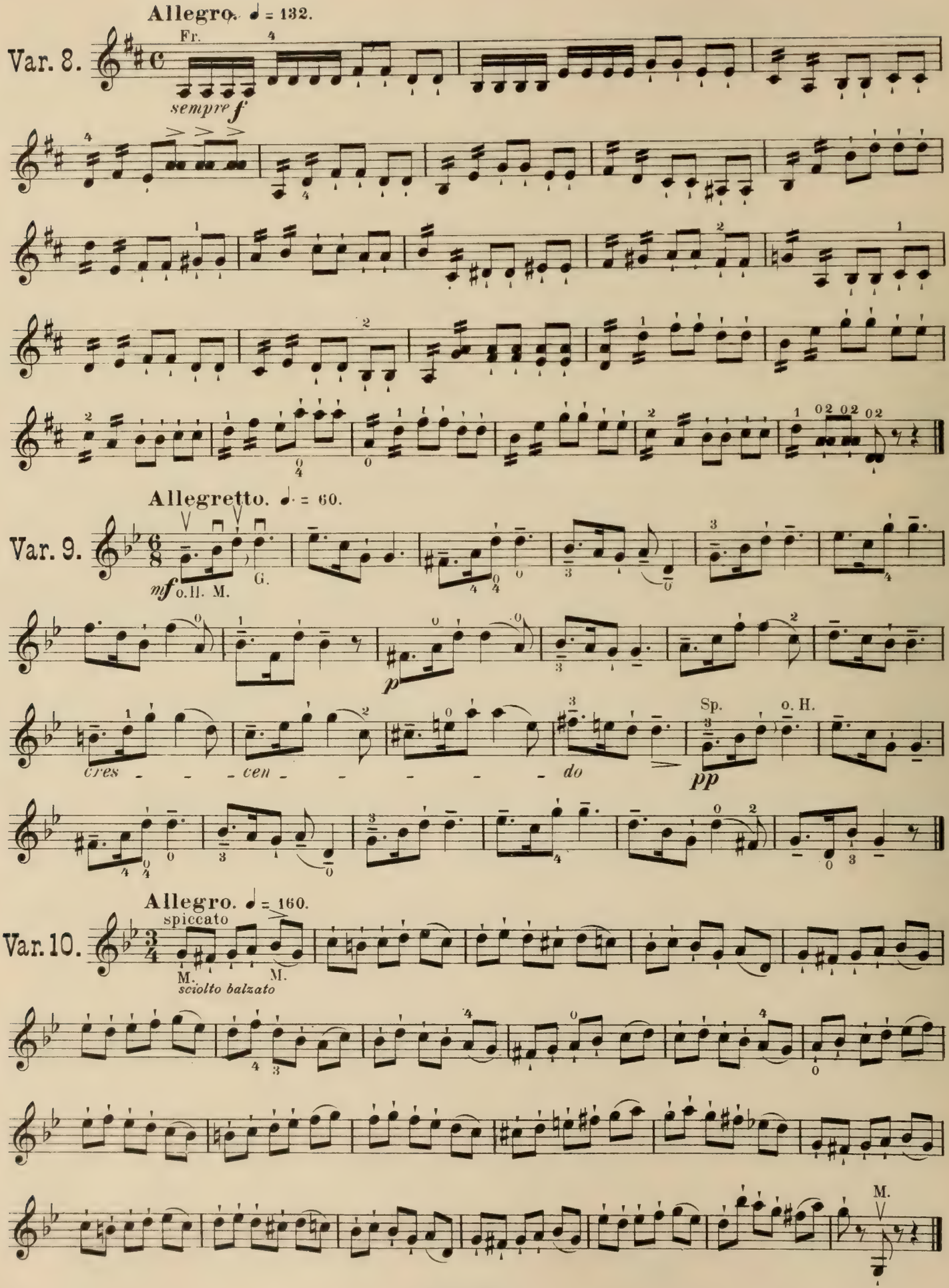
Var. 6.

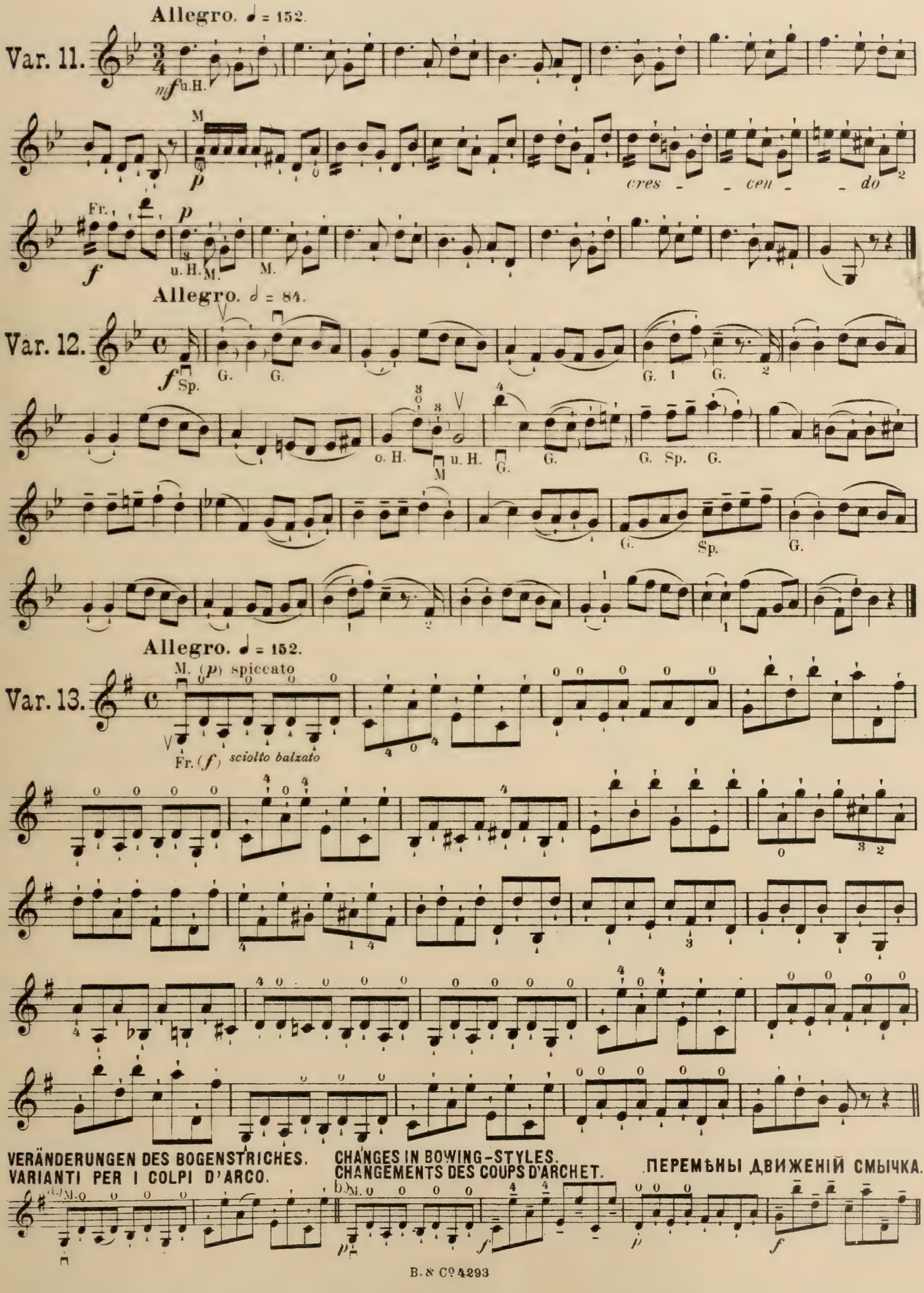


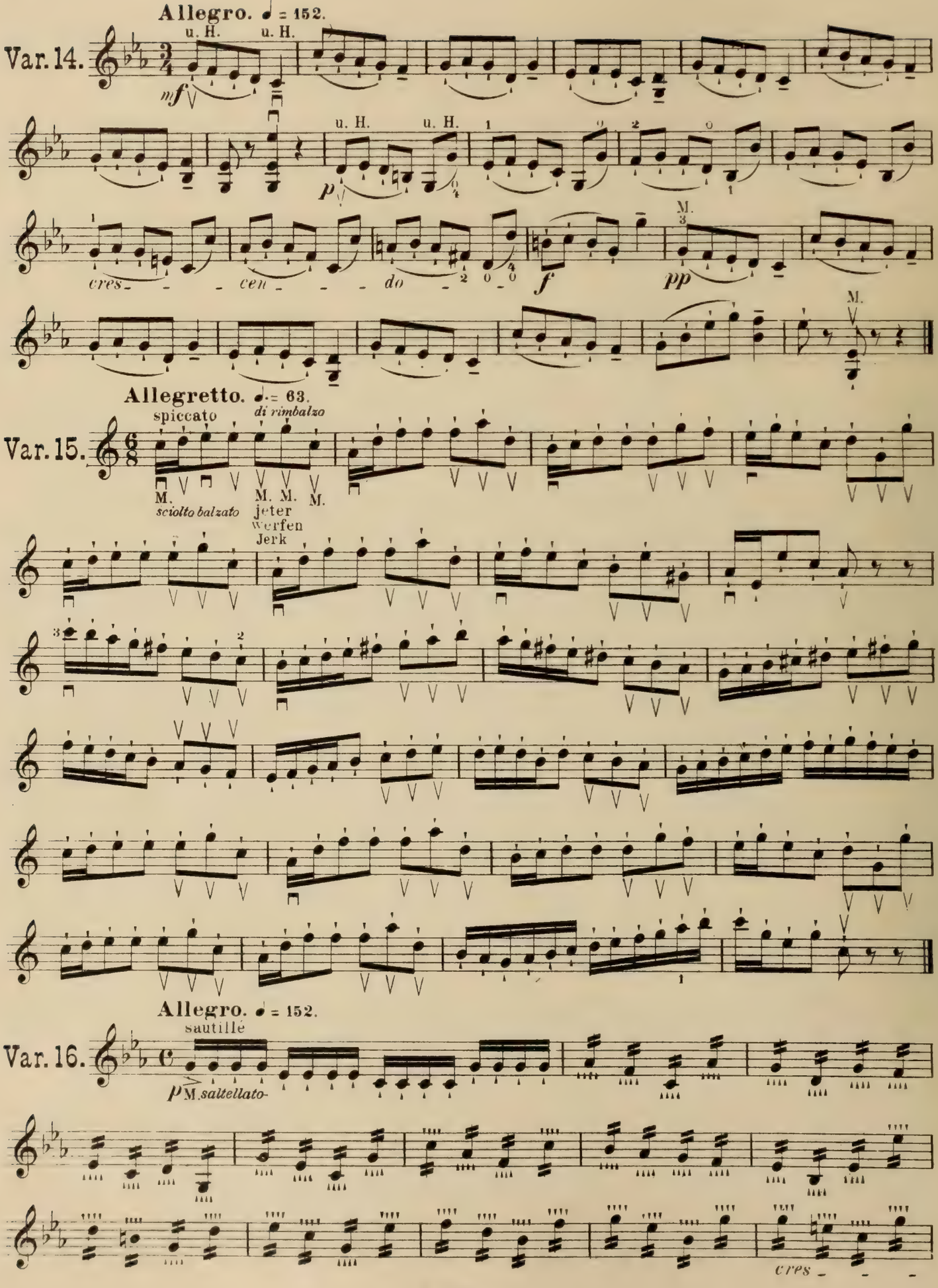
Allegro. ♩ = 168.

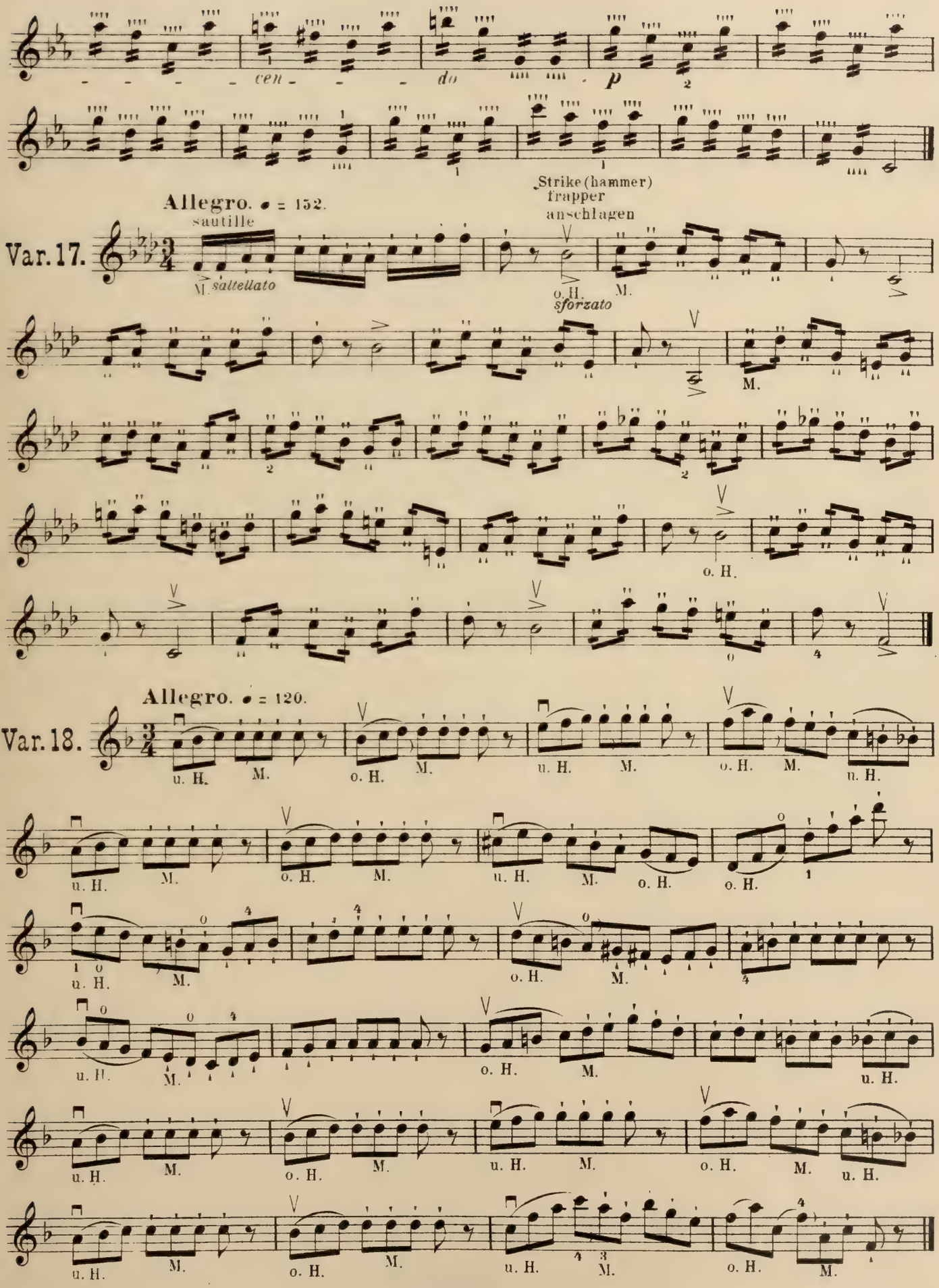
Var. 7.

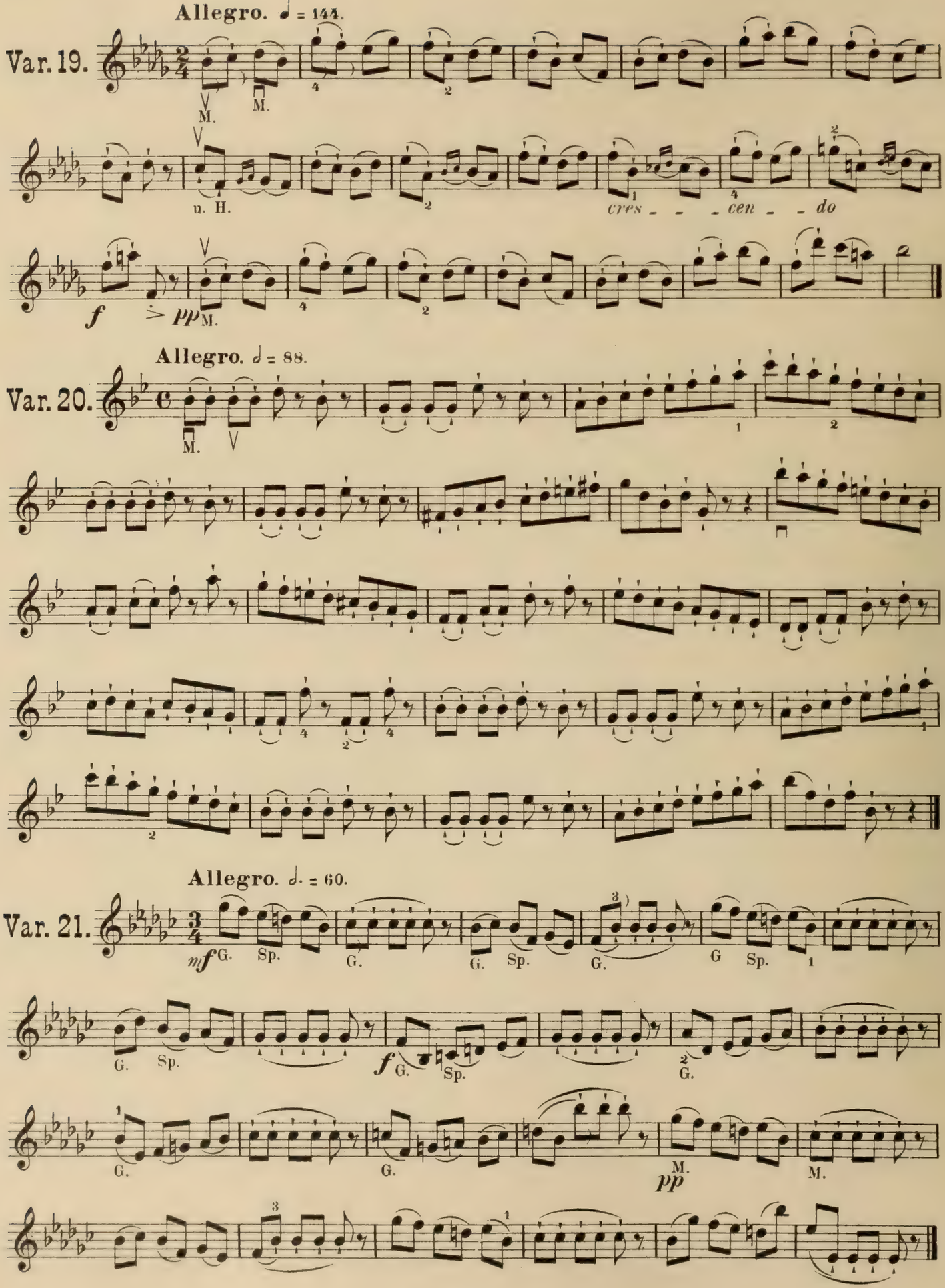



Allegro. ♩ = 132.
Var. 8.
Fr.
sempre f
Allegretto. ♩. = 60.
Var. 9.
mf
o. II. M.
G.
p
cres - - - cen - - - - - - do
Sp.
pp
o. H.
Allegro. ♩ = 160.
Var. 10.
spiccato
M.
M.
sciolto balzato
M.


Allegro. ♩ = 152.
Var. 11.
Allegro. 𝅗𝅥 = 84.
Var. 12.
Allegro. ♩ = 152.
Var. 13.
cres - - cen - - do
sciolto balzato
VERÄNDERUNGEN DES BOGENSTRICHES.
VARIANTI PER I COLPI D'ARCO.
CHANGES IN BOWING-STYLES.
CHANGEMENTS DES COUPS D'ARCHET.
ПЕРЕМѢНЫ ДВИЖЕНІЙ СМЫЧКА.


Allegro. ♩ = 152.
Var. 14.
u. H.
u. H.
mf
u. H.
u. H.
p
cres - - - cen - - - do - -
f
pp
M.
Allegretto. ♩. = 63.
Var. 15.
spiccato
di rimbalzo
M.
sciolto balzato
M. M. M.
jeter
werfen
Jerk
Allegro. ♩ = 152.
sautillé
Var. 16.
p
M. saltellato
cres - - -


cen
do
p
Allegro. ♩ = 152.
sautille
Var. 17.
M. saltellato
Strike (hammer)
frapper
anschlagen
o. H.
M.
sforzato
Allegro. ♩ = 120.
Var. 18.
u. H.
M.
o. H.


Allegro. ♩ = 144.
Var. 19.
u. H.
cres - - - cen - - do
f
pp
Allegro. 𝅗𝅥 = 88.
Var. 20.
Allegro. 𝅗𝅥. = 60.
Var. 21.
mf
f
pp

Allegro. ♩ = 126.

spiccato

Var. 22.

sciolto balzato

3 3 4 0

VARIANTI PER I COLPI D'ARCO. CHANGES IN BOWING-STYLES.
VERÄNDERUNGEN DES BOGENSTRICHES. CHANGEMENTS DES COUPS D'ARCHET. ПЕРЕМѢНЫ ДВИЖЕНІЙ СМЫЧКА.

1. 2. 3. 4. 5. 6. 7. Allegro. ♩ = 108.

M. sautillé
saltellato

Allegro. ♩ = 88.

Var. 23.

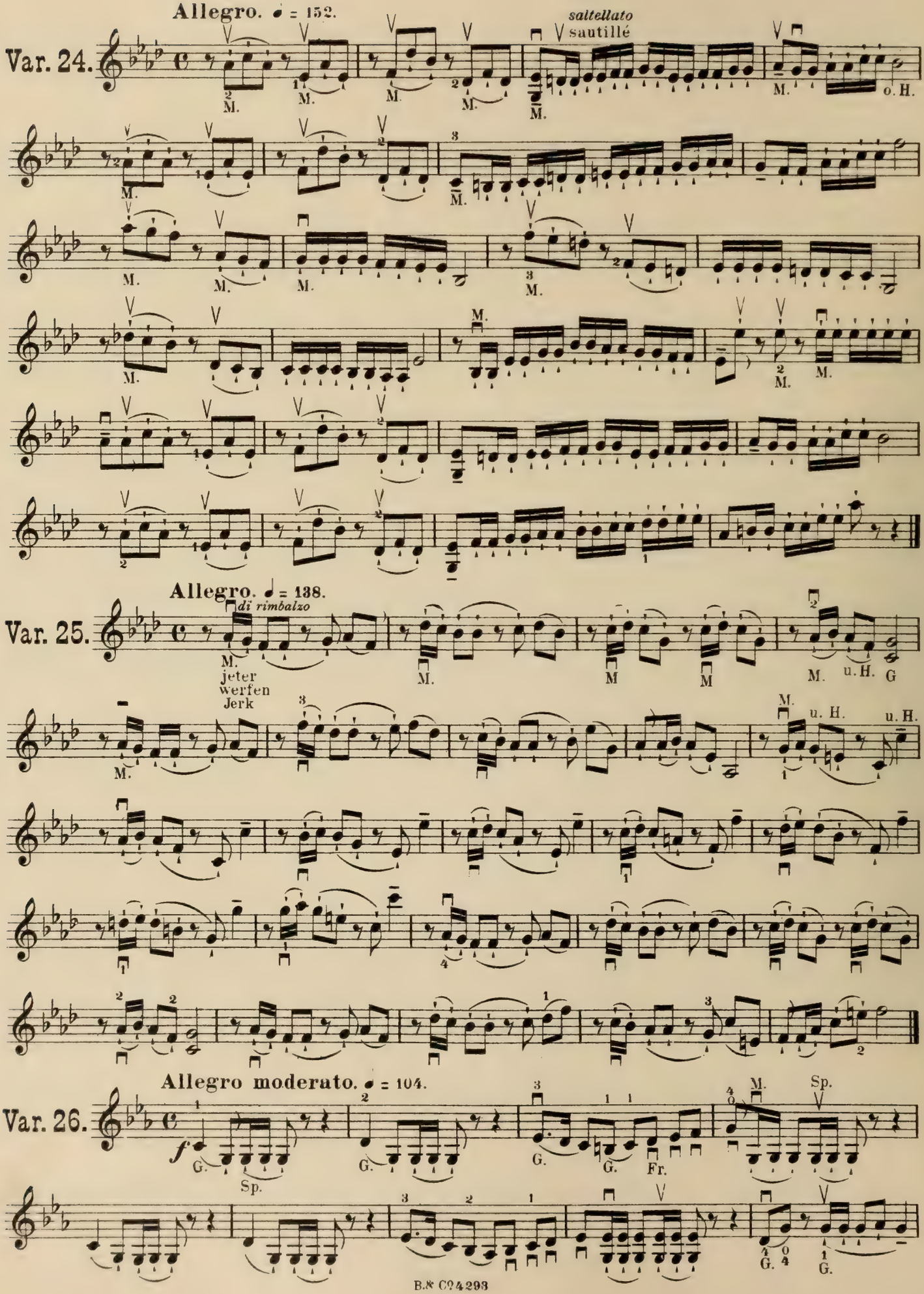
f G. G

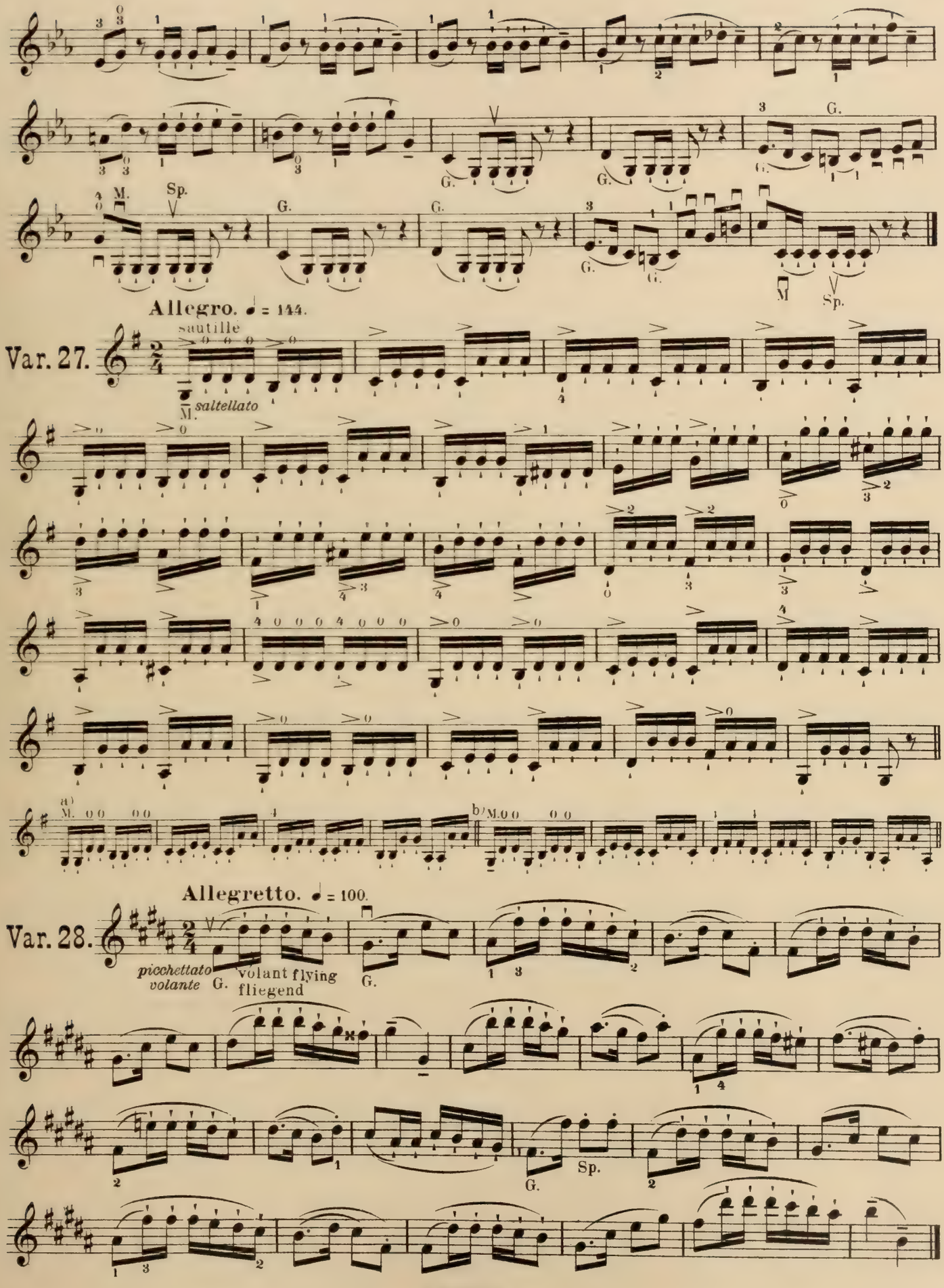
G. o.H. Sp. G. o.H.

G. o.H. G. G. G. G. M. M.

pp

M.


Allegro. ♩ = 152.
Var. 24.
saltellato
sautillé
o. H.
Allegro. ♩ = 138.
Var. 25.
di rimbalzo
jeter
werfen
Jerk
u. H.
G
Allegro moderato. ♩ = 104.
Var. 26.
Sp.
Fr.


Allegro. ♩ = 144.
Var. 27.
sautillé
saltellato
Allegretto. ♩ = 100.
Var. 28.
picchettato
volante
volant flying
fliegend

Allegro. ♩ = 86.

Var. 29.

M. (*p*) Fr. (*mf*)

VARIANTI PER I COLPI D'ARCO. CHANGES IN BOWING-STYLES.
VERÄNDERUNGEN DES BOGENSTRICHES. CHANGEMENTS DES COUPS D'ARCHET. ПЕРЕМѢНЫ ДВИЖЕНІЙ СМЫЧКА.

1. M. (*p*) Fr. (*mf*) 2. M. (*p*) Fr. (*mf*) 3. M. 4. Moderato. ♩ = 104. M. 5. Allegro. ♩ = 84. M. saltille *saltellato*

Allegro. ♩ = 152.

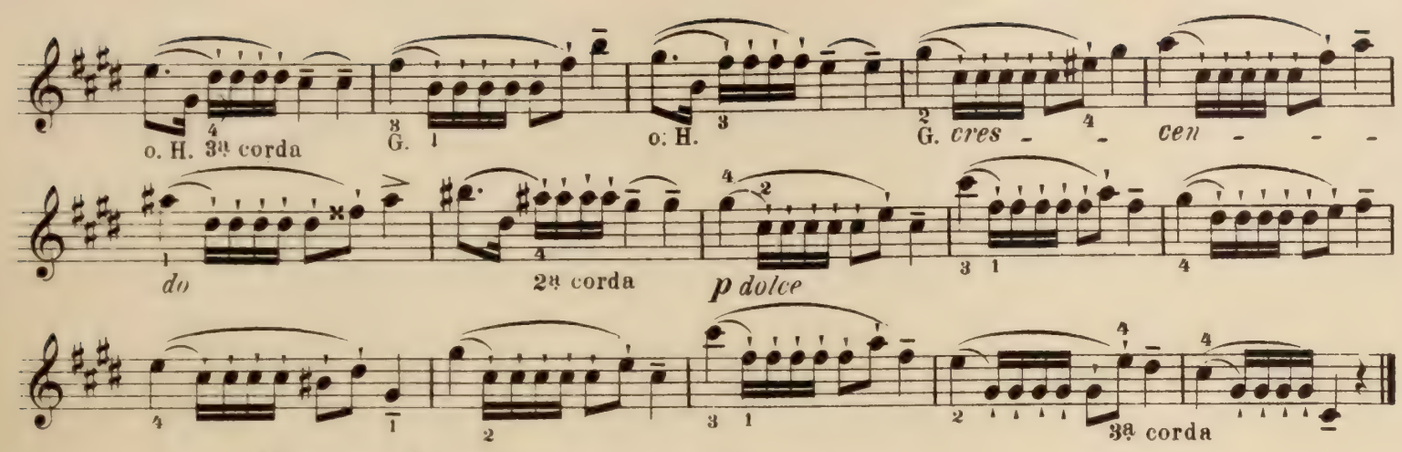
Var. 30.

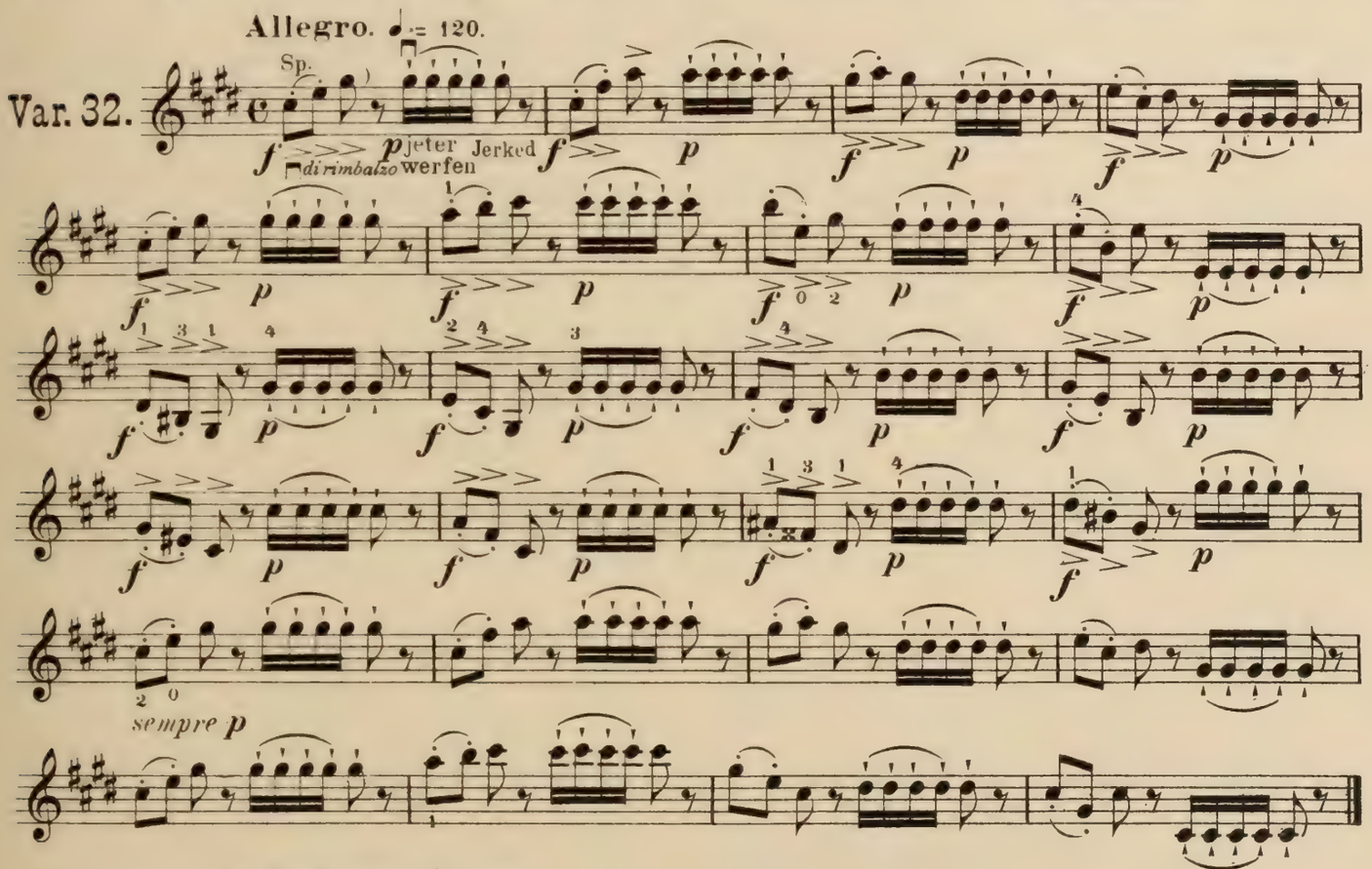
G. *picchetta volante* volant fliegend flying G.

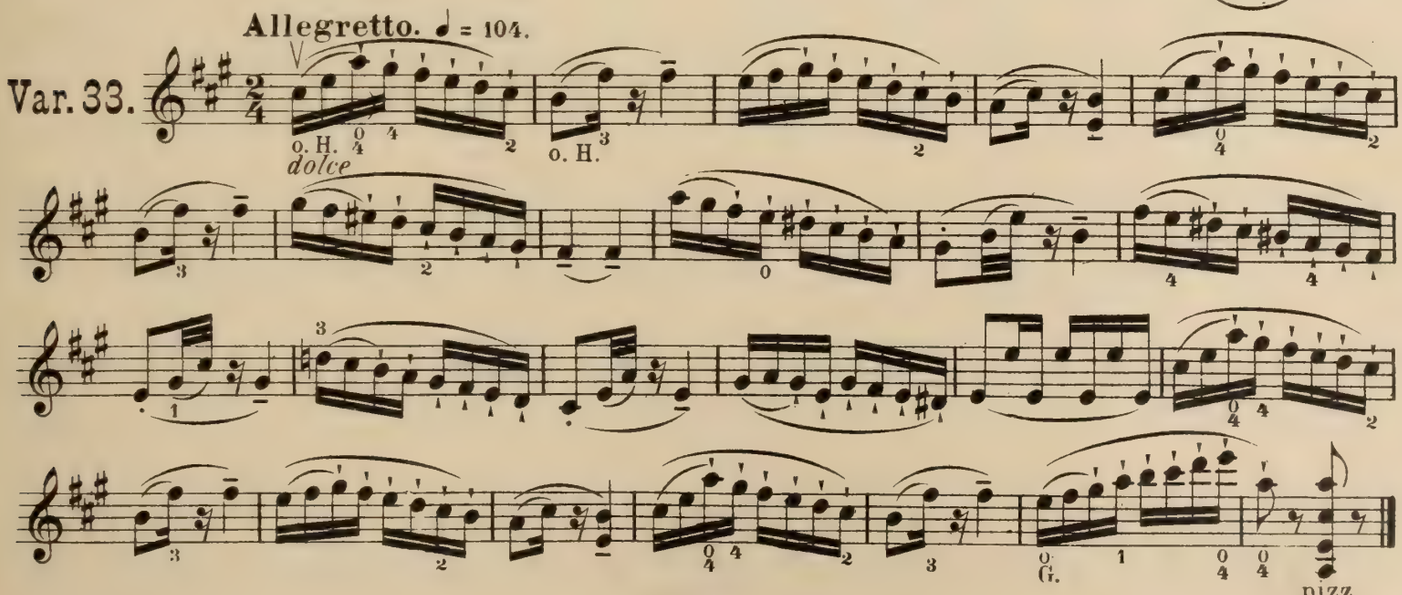
Allegro. ♩ = 120.

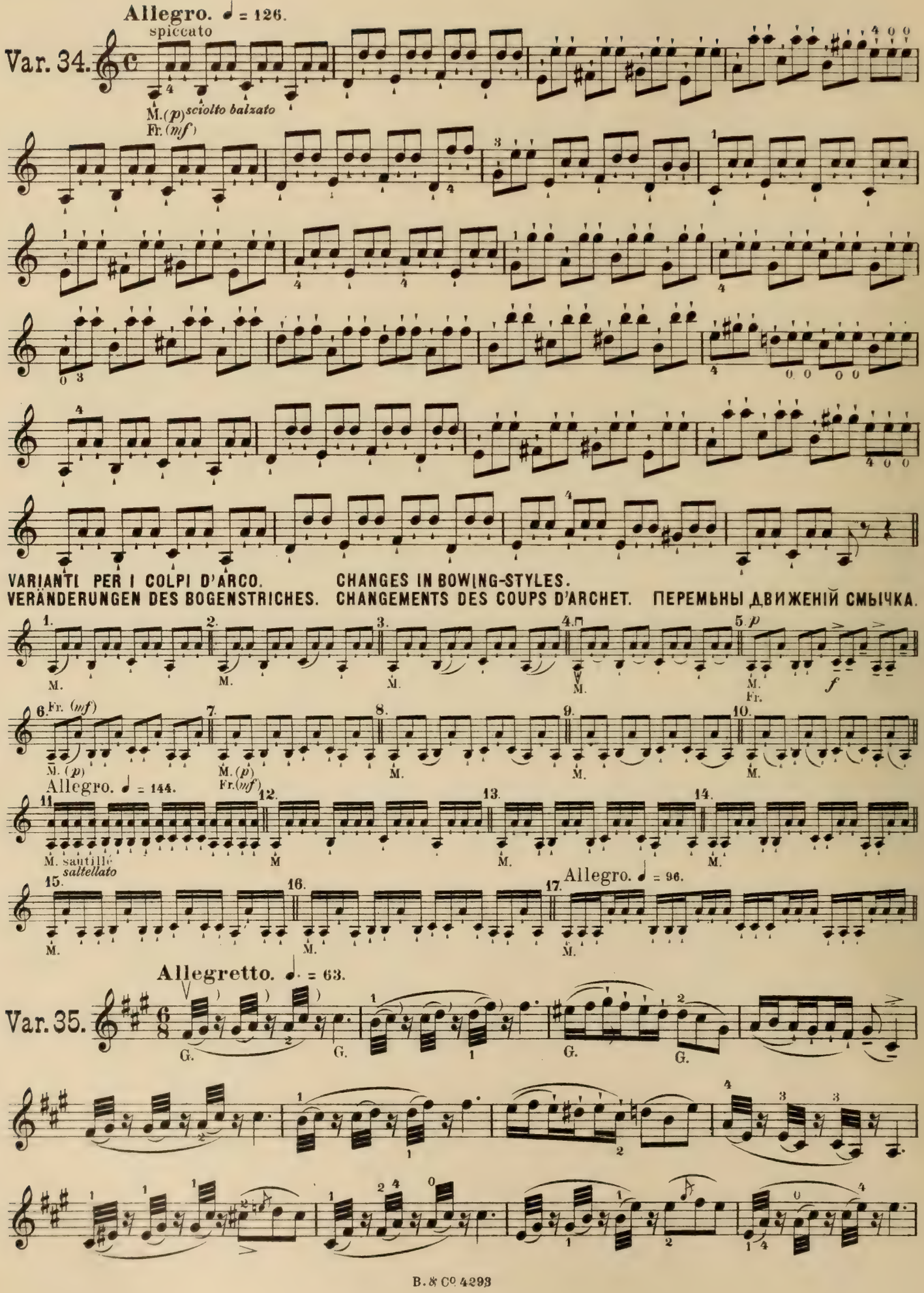
Var. 31.

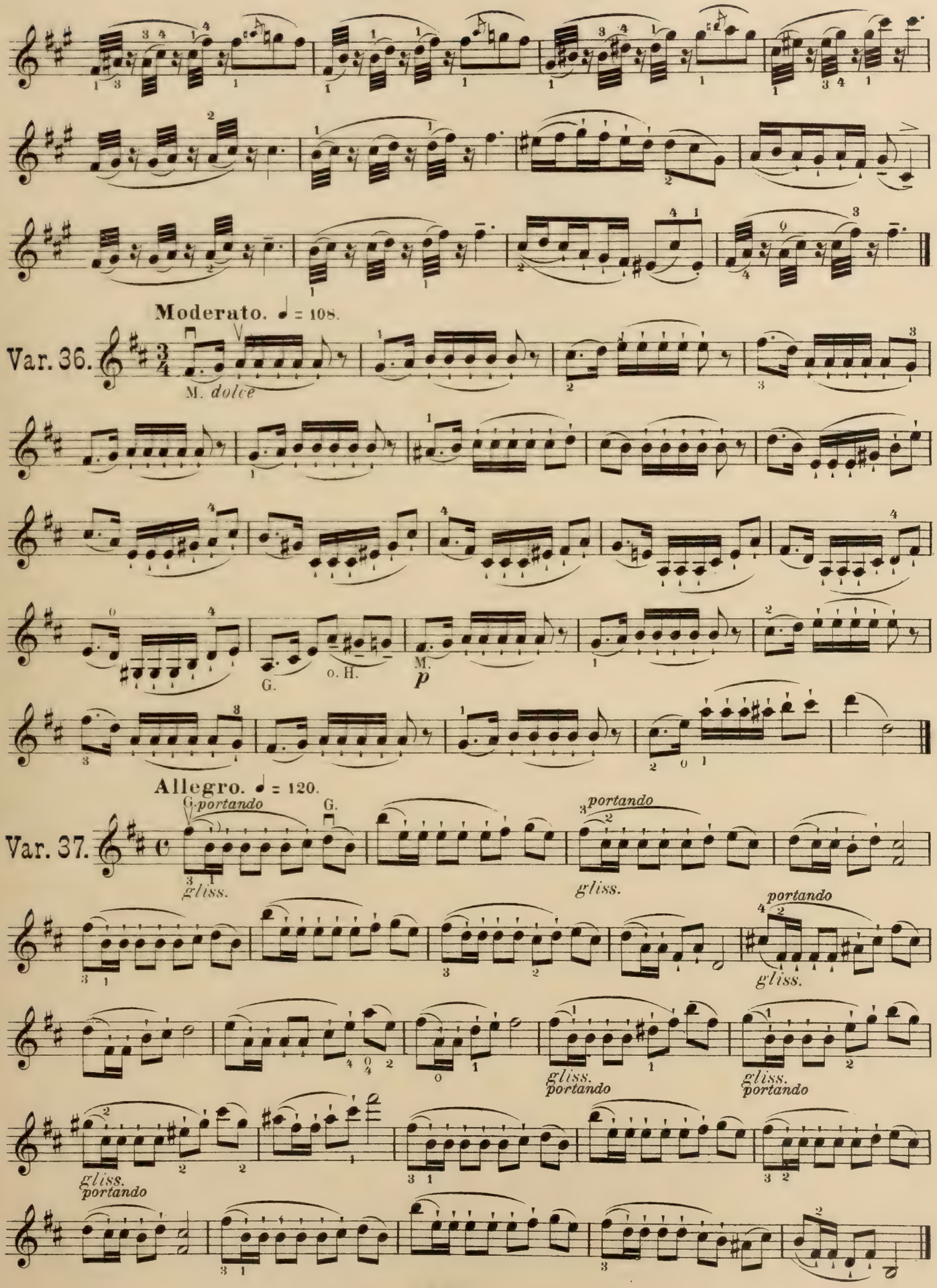
portando gliss. G. G. o. H. G.


o. H. 3ª corda
G.
o. H.
G. cres - - cen - - -
do
2ª corda
p dolce
3ª corda


Allegro. ♩= 120.
Var. 32.
Sp.
f
p jeter Jerked
di rimbalzo werfen
sempre p


Allegretto. ♩ = 104.
Var. 33.
o. H.
dolce
o. H.
G.
pizz.


Allegro. ♩ = 126.
spiccato
Var. 34.
M. (p) sciolto balzato
Fr. (mf)
VARIANTI PER I COLPI D'ARCO.
VERÄNDERUNGEN DES BOGENSTRICHES.
CHANGES IN BOWING-STYLES.
CHANGEMENTS DES COUPS D'ARCHET.
ПЕРЕМѢНЫ ДВИЖЕНІЙ СМЫЧКА.
Allegro. ♩ = 144.
M. saltillé
saltellato
Allegro. ♩ = 96.
Allegretto. ♩. = 63.
Var. 35.


Moderato. ♩ = 108.
Var. 36.
M. dolce
G.
o. H.
M.
p
Allegro. ♩ = 120.
Var. 37.
G. portando
G.
gliss.
portando
gliss.
portando
gliss.
portando
gliss.
portando
gliss.
portando
gliss.
portando

Allegro. ♩ = 126.

Var. 38.

M. (*p*) spiccato
Fr. (*mf*) *sciolto balzato*

VARIANTI PER I COLPI D'ARCO. CHANGES IN BOWING-STYLES.
VERANDERUNGEN DES BOGENSTRICHES. CHANGEMENTS DES COUPS D'ARCHET. ПЕРЕМѢНЫ ДВИЖЕНІЙ СМЫЧКА.

Fr. (*mf*) M. (*p*)

Allegro. ♩ = 152.

M. sautille *saltellato*

Allegretto. ♩ = 104.

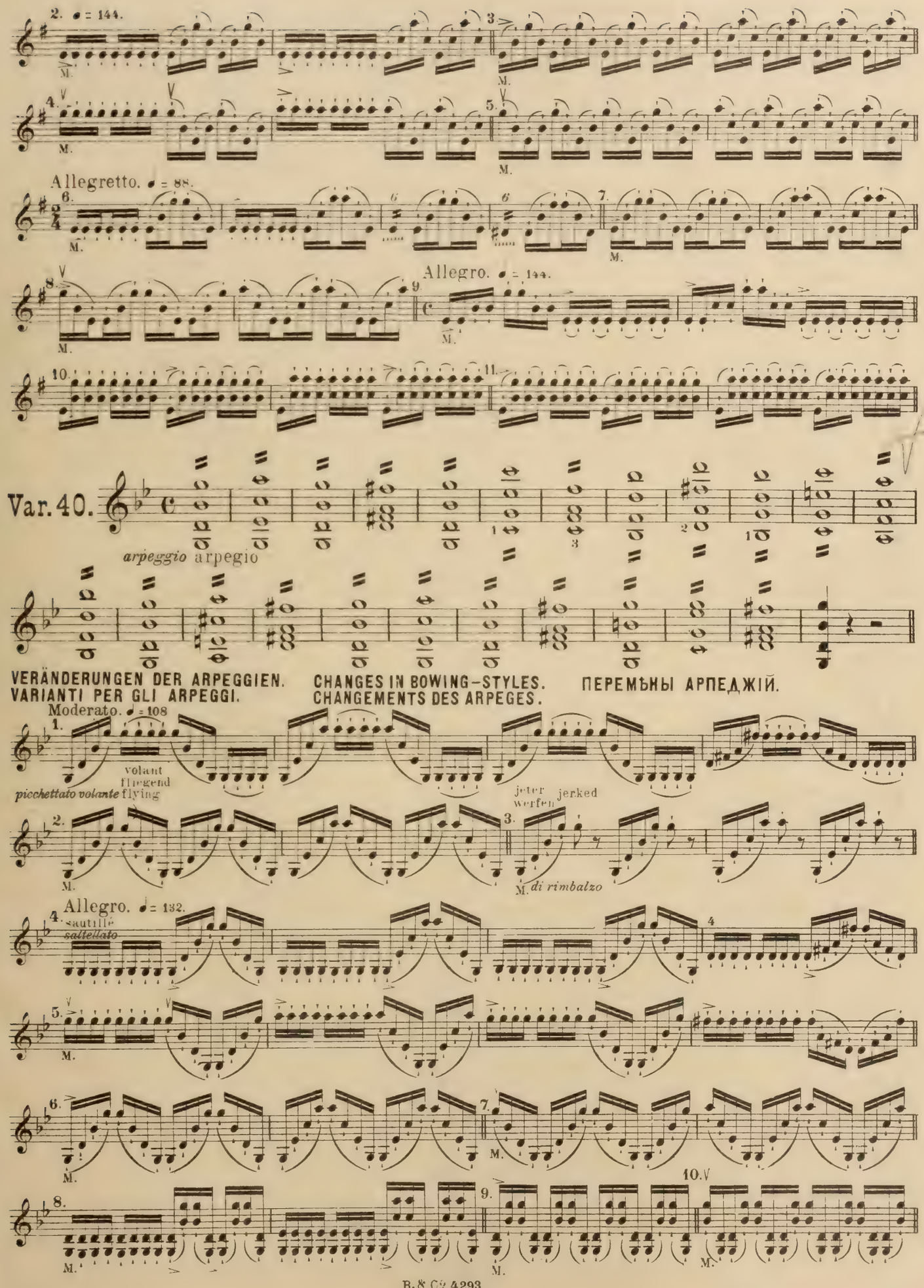
Var. 39.

arpeggio

VERÄNDERUNGEN DER ARPEGGIEN. CHANGES IN BOWING-STYLES. ПЕРЕМѢНЫ АРПЕДЖІЙ.
VARIANTI PER GLI ARPEGGI. CHANGEMENTS DES ARPEGES.

1. Allegro. ♩ = 144.

M. sautille *saltellato*


2. ♩ = 144.
Allegretto. ♩ = 88.
Allegro. ♩ = 144.
Var. 40.
arpeggio arpegio
VERÄNDERUNGEN DER ARPEGGIEN.
VARIANTI PER GLI ARPEGGI.
CHANGES IN BOWING-STYLES.
CHANGEMENTS DES ARPEGES.
ПЕРЕМѢНЫ АРПЕДЖІЙ.
Moderato. ♩ = 108
picchettato volante flying
volant
fliegend
jeter
werfen
jerked
di rimbalzo
Allegro. ♩ = 132.
saltellato
sautillé

EDITION BOSWORTH

VIOLIN ALBUMS MIT WITH AVEC PIANO

Vieuxtemps-Album Bd. I.

Nr. 1. Op. 8 Nr. 2. **Innocense.**
Nr. 2. Op. 40 Nr. 1. **Romance.**
Nr. 3. Op. 40 Nr. 2. **Regrets.**
Nr. 4. Op. 8 Nr. 1. **Hilarité.**
Nr. 5. Op. 8 Nr. 4. **Air Savoyard.**
Nr. 6. Op. 7 Nr. 1. **Chant d'Amour.**
Nr. 7. Op. 7 Nr. 2. **Souvenir.**
Nr. 8. Op. 31. **Adagio religioso.**
Nr. 9. Op. 6. **Air Varié.**

Mk. 1.50

Vieuxtemps-Album Bd. II.

Nr. 1. Op. 30. **Elegie.**
Nr. 2. Op. 22 Nr. 3. **Rêverie.**
Nr. 3. Op. 22 Nr. 1. **Morceaux brillant de Salon.**
Nr. 4. Op. 8 Nr. 3. **Barcarole.**
Nr. 5. Op. 22 Nr. 2. **Air varié.**

Mk. 1.50

Vieuxtemps-Album Bd. III.

Nr. 1. Op. 11. **Fantasie-Caprice.**
Nr. 2. Op. 35. **Fantasie apassionata.**
Nr. 3. Op. 38. **Ballade et Polonaise.**

Mk. 2.—

Wieniawski-Album Bd. I.

Nr. 1. Op. 16 Nr. 2. **Chanson polonaise.**
Nr. 2. Op. 19 Nr. 1. **Obertass.**
Nr. 3. Op. 19 Nr. 3. **Dudziarz.**
Nr. 4. **Kujawiak.**
Nr. 5. Op. 17. **Legende.**
Nr. 6. Op. posth. **Fantasie orientale.**
Nr. 7. Op. 23. **Gigue.**
Nr. 8. **Romanze aus D moll-Konzert.**
Nr. 9. **Souvenir de Posen.**

Mk. 1.50

Wieniawski-Album Bd. II.

Nr. 1. Op. 5. **Adagio élégiaque.**
Nr. 2. Op. 9. **Romance sans paroles et Rondo élégant.**
Nr. 3. Op. 12 Nr. 1. **Sielanka.**
Nr. 4. Op. 16. **Scherzo. Tarantelle.**
Nr. 5. Op. 4. **Polonaise de Concert.**
Nr. 6. Op. 6. **Souvenir de Moscou.** Airs Russes.

Mk. 1.50

Repertoire-Album Bd. I.

Nr. 1. **Rieding, Schlummerlied.**
Nr. 2. **Mendelssohn, L., Bauerntanz.**
Nr. 3. **Ellerton, Canzonetta.**
Nr. 4. **Jenkinson, La Fontaine.**
Nr. 5. **Rieding, Rondo.**
Nr. 6. **Ellerton, Air de Ballet.**

Sehr leicht, in erster Lage ausführbar.

Mk. 1.50

Hubay-Album Bd. I.

Nr. 1. Op. 10 Nr. 1. **Arioso.**
Nr. 2. Op. 58 Nr. 2. **Tendres Paroles.**
Nr. 3. Op. 49 Nr. 6. **Vision.**
Nr. 4. Op. 49 Nr. 10. **Tourment.**
Nr. 5. Op. 49 Nr. 4. **Prière.**
Nr. 6. Op. 51 Nr. 3. **Bolero.**

Mk. 2.—

Drdla-Album.

Nr. 1. **Dialogue.**
Nr. 2. **Au Printemps.**
Nr. 3. **Träumerei.**
Nr. 4. **Melodie.**
Nr. 5. **Serenade.**

Jedes Stück ist eine Perle und von Dilettanten leicht zu spielen.

Sehr sorgfältig bezeichnet und erleichtert.

Mk. 2.— 2/— n

Morceaux-Choisis. Album moderne.

D'AMBROSIO, Aubade.
DRDLA, Deuxième Mazurka.
— Danse hongroise Nr. 6.
HUBAY, Souvenir.
RIEDING, Petite Ballade.
JENKINSON, Mazurka.
GOSSEC, Gavotte.
SITT, Romanesca.
WILHELMY, Albumblatt.
MAHLER, Serenata.
TELLIER, Plainte d'amour.
SQUIRE, Consolation.

Mk. 2.50 3/— n

Hauser, Lieder ohne Worte.

Band I.

Liebeslied.— Wiegenlied.— Schifferlied.— Die Launenhafte.— Abendlied. — Dorflied. — Die Sehnsucht. — Minnelied. — Frühlingserwachen.— Deutsches Volkslied.

Band II.

Sizilianisches Hirtenlied.— An die Heimat. Original Ungarischer.— Impromptu.— Scherzo.— Die Blume.— Der Traum — Das Fischermädchen.— Das Wiedersehen.

à Band Mk. 2.— 2/— n

Ouverturen-Album

von Rich. Hofmann.

Band I.

Boieldieu, Weiße Dame.
Herold, Zampa.
Mozart, Zauberflöte.
Weber, Freischütz.

Band II.

Boieldieu, Calif von Bagdad.
Nicolai, Lustige Weiber.
Mozart, Don Juan.
Weber, Jubel-Ouverture.

à Band Mk. 1.50

Morceaux Célèbres Bd. I.

(Sitt, Kross, Hofmann.)

HÄNDEL, Largo (Hymne).
SCHUMANN, Träumerei.
SCHUMANN, Schlummerlied.
CHOPIN, Nocturne Op. 9 Nr. 1.
BOCCHERINI, Menuett.
RUBINSTEIN, Melodie.
TSCHAIKOWSKY, Chant sans paroles.
LULLY, Menuett.
RAMEAU, Gavotte.
MENDELSSOHN, F. Auf Flügeln des Gesanges.
SCHYTTE, Berceuse.
PERGOLESE, Sicilienne.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. II.

(Sitt, Kross, Hofmann.)

MOZART, Ave verum.
DURANTE, Arie.
BACH, J. S., Air.
HAYDN, Serenade.
MENDELSSOHN, F., Lied ohne Worte. № 30. Frühlingslied.
SCHUBERT, Ave Maria.
SCHUMANN, Am Kamin.
PRUME, La Mélancolie.
MENDELSSOHN, F., Un Fragment.
TSCHAIKOWSKY, Canzonetta a. Violinkonzert.
COUPERIN-KROSS, Le Bavolet flottant.
TENAGLIA, Aria.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. III.

(Sitt, Kross, Hofmann.)

BACH, Air auf der G-Saite.
BEETHOVEN, Mondschein-Sonate, erster Satz.
SCHUMANN, Abendlied.
SCHUBERT, Moment mucial № 3.
PARADIES, Canzonetta.
STRADELLA, Kirchen-Arie.
CHOPIN, Trauermarsch.
BACH, La Complaisante.
MENDELSSOHN, Lied ohne Worte № 19.
TSCHAIKOWSKI, Chanson triste.
MOZART, Menuett.
HAYDN, Rondo alla Ongarese.

Mk. 2.— 2/— n

Morceaux Célèbres Bd. IV.

(Sitt, Kross, Hofmann.)

BACH, Frühlings Erwachen.
LORTZING, Auch ich war ein Jüngling.
SCHUBERT, Ständchen: Leise flehen.
Webers letzter Gedanke.
Robin Adair.
LORTZING, Sonst spielt' ich.
WEBER, Lied der Meermädchen.
SCHUMANN, Wohlauf noch getrunken.
MENDELSSOHN, Hochzeitsmarsch.
MEYER-HELMUND, Chanson d'amour.
BUROW, Polnisches Lied.
CZIBULKA, Liebestraum nach dem Balle.

Mk. 2.— 2/— n

№ 1084.

Printed at Leipzig.